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The Commission of Fine Arts
22 October 1953

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MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., October 22, 1953

The second meeting of the Commission of Fine Arts, during the fiscal year 1954, was held in its Office in the Interior Department Building on Thursday, October 22, 1953. The following members were present:

Mr. Finley, Chairman,
Mr. Neild,
Dr. Hudnut,
Prof. Belluschi,
Mr. Peets,
Mr. Biddle,
Mr. de Weldon,

also H. P. Caemmerer, Secretary and
Administrative Officer.

The Meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts held on September 25, 1953 were approved.

2. DATES OF FUTURE MEETINGS OF THE COMMISSION: The Commission decided to hold the next meeting in Washington on*Thursday, November 19, 1953; also, the Commission decided to hold the December meeting on Thursday, the 17th.

3. FOGGY BOTTOM DEVELOPMENT: The Secretary reported that on September 25, a notice appeared in the Washington Evening Star concerning this project, stating:

"The Washington Gas Light Company today agreed to extend an option held by a New York development firm on an 11-acre tract in Foggy Bottom so that the development firm may have a year's more time to undertake promotion of a hotel and apartment project on the site. . . .

"John W. Harris, President of John W. Harris Associates of New York, who heads the syndicate, said today:

'During the past year, our syndicate has made great progress in performing all the preliminary work for this huge development.

'Its size and the general problems involved, however, have presented difficulties in completing our efforts within the original 12-month option period.

*Changed to Tuesday, November 17, 1953.

'We have requested and received from the Washington Gas Light Co. an additional option period in which to complete our work. We are confident that within that period we shall take over the land and that construction will begin shortly thereafter.'

It is to cost about \$80 million. In the meantime they have some problems to settle as to Zoning. The following Memorandum was received today from Mr. Nolen of the National Capital Planning Commission concerning the project:

October 21, 1953

MEMORANDUM FOR: Mr. H. P. Caemmerer, Secretary,
Commission of Fine Arts.

You recently asked for information on the position of the National Capital Planning Commission on the preliminary plans submitted by John W. Harris Associates for the development of the Gas Company property in the West End.

No formal action has been taken by the Commission on this proposed development because, before adequate consideration could be given in several instances, plans were either changed or withdrawn.

The latest plans submitted but since withdrawn would have required amendment of the 1910 Height of Buildings Act, a change in the Zoning Regulations and a change in the zoning maps to permit commercial uses on what is now residentially zoned property.

In addition to these conflicts not yet reconciled, there are major problems of street design and use also requiring reconciliation if the E Street bridge should be authorized by Congress.

I will be glad to advise you as soon as any definite action is taken by the Commission. In the meanwhile, we would appreciate knowing of any action taken by the Commission of Fine Arts on this proposal.

John Nolen, Jr., Director.

Chairman Finley asked, "What action could be taken at this moment," and Professor Belluschi asked, "Does it come officially to our attention?"

The Secretary replied, "Not as yet, except in this way: "You know that Mr. Churchill of their office was here several months ago and talked with the Commission about the preliminary drawings, which we have. It was decided at the September meeting that the Planning Commission advise the Commission as to their views in the matter. The Memorandum from Mr. Nolen explains.

Mr. Peets was of the opinion that the Commission of Fine Arts does not have sufficient data on which to base an objection at this time.

4. PENALTY ENVELOPES: The Secretary reported that during the summer months Congress enacted a Law permitting the Post Office Department to charge

a Department and Agency of the Government the equivalent of Penalty Mail sent out. The rate is 3¢ per letter and 9¢ for a large manila envelope sealed or unsealed. The purpose is to help the Department raise 500 million dollars to even expenses.

All envelopes are counted, and a report is to be sent to the Post Office at the end of every 90 days with check covering the amount of postage.

5. H. R. 5397: The Commission received the following communication from the Chairman of the Committee on Education and Labor:

"Kindly furnish the Committee a report on the proposed legislation at your first opportunity. Please submit the report in triplicate."

This is the so-called Howell Bill, to provide for the establishment of a War Memorial Art Commission, to secure an opera house, and related matters pertaining to the fine arts. It suggests an appropriation of \$1,000,000 the first year and \$20,000,000 a year thereafter. It asks for the appointment of thirty members on the Commission (Exhibit A).

Mr. Biddle considered it to be a bad bill and unworkable. He said, "of the fifteen government members, there are only two or three officers on it that have anything to do with arts at all; all the rest are bureaucrats."

Professor Belluschi said, "This would be the best example of what would happen if the Committee on Government and Art had their way. Eventually, it would be in a form similar to this. They would want to keep political control. This is a very good example of how that would happen. It would not help if we tried to get into it and really tried to write a bill. The bill proposes to put all the powers in one Commission."

Chairman Finley asked, "Do you think our friends in the art organizations throughout the country would like the Howell Bill?"

Mr. Biddle replied, "I do not think any of them in any way are aware of the implications and my only point now was to what extent we should bring this out in your report. I think a lot of the art organizations

of the country will back this bill simply because it speaks about open competitions for painters and sculptors and architects."

Chairman Finley suggested that each member of the Commission prepare a Memorandum, setting forth their view as to the Bill, which could be embodied in a Report on the Bill, to be considered at the November meeting.

Mr. Biddle called attention to a Memorandum that he prepared, setting forth his views as to the Bill, as well as an article that has appeared in Art Digest. Copies of them are to be sent to each of the other members of the Commission.

6. AMERICAN FEDERATION OF LABOR HEADQUARTERS BUILDING: Mr. Ralph Walker of the firm of Voorhees, Walker, Foley & Smith, Architects and Engineers, of New York City, presented designs for the new American Federation of Labor Headquarters Building, to be built facing Sixteenth Street, between the Lafayette Hotel and Saint John's Church. He said:

"This has had, to date, the unanimous approval of the Executive Committee of the American Federation of Labor and also of the Vestry of Saint John's Church. The lot extends from the Lafayette Hotel on the north to a line that was just about ten feet north of the church.

"The agreement was made between the American Federation of Labor and the church, swapping some land—land owned by the church on Sixteenth Street, where the present parish house is, for the Ashburton House back of the church, facing H Street. That gave us about 165 feet frontage along Sixteenth Street.

"One of the things which immediately struck me was the fact that with an old building of this kind, we should probably keep as far away from it as we possibly could and we have kept ten feet away from the property line for basement and ten feet away for our super-structure so that from the property line to the building line of the new building there is 20 feet; and then we are developing a garage, two stories of garage in the basement and we are using the land that the present parish house is on for a driveway down into the basement, and then we are going to use hydraulic lifts to take care of the second basement.

"We are also thinking of the effect of the portico on the church and the cupola. We thought it would be a great improvement if we set back the building from our property line on 16th Street to another ten feet. It is not quite ten feet, eventually, because of the fact of the differences of construction. I think it is about nine feet. There is to be a garden between our building and the church. The church would use the Ashburton House for a Parish House.

"We are limited to a height of 90 feet; then we have penthouse privileges above that. The building will be constructed of marble. The A. F. of L. wants white marble; I want pink marble, it makes for a quieter building. We have tried to get a certain classic quality to go with the church, at the same time not hurt my feelings as a man living in these times. The stones will be large, but there will be slight rustication, about 5/8 inch.

"We are trying to get permission from the Zoning Commission to allow us to have a board room at the top which will be 17 feet high, about 50 feet long and I think 26 feet wide. It will give us a fine view towards the Washington Monument.

"On the first floor will be a library and conference room 17 feet high, to hold about 100 people. As you come into the lobby, you are faced by a wall, which I think is 60 feet long and about 17 feet high, on which there is to be a mosaic mural."

Mr. Peets said he was bothered by the fact that there is no end column.

Mr. Walker replied that he had no feeling of dismay about the fact that you do not turn the corner or get a column there; the wall seemed to him perfectly obvious—it is an old classical device. "It comes from the old temples and this is pretty close to the Greek temples in using a wall in this way."

Chairman Finley asked about the mechanical equipment for the penthouse. He felt it was very heavy in relation to the church. "It is going to be the feature that you notice overtopping the spire of the church."

Mr. Walker said the treatment of the penthouse has not been done to his satisfaction as yet. Mr. Peets said he felt it should be faced with darker stone. "I have in mind at the moment the Library of Congress annex, which is a white marble building. It has a setback top story somewhat like this that was made of the same material. I am perfectly convinced that the building in the near views and especially in the distant views would look much better if that top part had been darkened. There is a kind of transition between the white building and the blue sky."

Dr. Hudnut said, "I think it is too busy at the top. You have an open arcade and then you have this plus the undulating line and that is going to be very disturbing to the church." He felt there is a dissonance between the

classic quality of the lower stories, which would be a gesture toward the church and the upper part which is not classical at all, but rather neo-classic.

Mr. Walker said there are certain details to which they are giving further study and the top story is one; the penthouse another. He expressed the desire to have an approval of the design, and said he would present additional designs later. After some further discussion, the Commission adopted the following Resolution offered by Professor Belluschi: "That the design for this American Federation of Labor Building be approved as presented."

A copy of the discussion is attached hereto and made a part of these Minutes (Exhibit B). See also Exhibit B-1.

7. VAN NESS SCHOOL BUILDING: Mr. Merrel A. Coe, Municipal Architect, presented a revised design for the Van Ness School building. Mr. Neild said:

"Mr. Coe has redrawn the front, Mr. Hudnut, in this section (indicating). I would be inclined, since that is a separate unit in the building, an auditorium, to separate the auditorium and push it back. If I were doing it, that is what I would do."

Mr. Coe said:

"I took the stairway out of the front and put it back. The stairway goes down from the first floor at this grade level (indicating), but I moved the stairway back down. That will permit me to get lights on the landing and light the lobby; the stairs are going down at this doorway (indicating); but from the first floor up, are at the rear of the building in the back."

Mr. Neild said:

"That will improve the plan because I remembered it was tight in there."

Dr. Hudnut asked why the doors to the auditorium are so high and narrow.

Mr. Coe replied:

"One scheme we had, it was suggested that we drop the front end of the auditorium, but that made a break in there (indicating). Then we had this door (indicating) with a transom, and the last time I brought it up it was suggested that this door (indicating) be raised up. The original design had tall doors here and low doors here (indicating) and it was suggested that this door be raised up. To do that I had to move the

classical building at the lower end of the street, which is a very fine specimen of the style of the 18th century. The building is now a museum, and is open to the public. It is a very fine specimen of the style of the 18th century.

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stairway to the back so it would not interfere with the landings. I left these doors the same height."

Dr. Hudnut said:

"About two squares, are they not, or a little more, about two squares and a quarter? The proportions of them are not related to anything there. I was thinking if they were a little bit lower, say $1\frac{1}{2}$ square. They would be more in harmony with the other proportions of the building."

Mr. Neild said:

"I think so too."

Dr. Hudnut felt there was too much reveal in those doors (indicating)—
"They suggest a monument, but the other one is only a thin wall. There is that lack of harmony."

Mr. Coe replied:

"These doors are required to open out and we like to keep them in the reveal to keep them out of the weather. Will that be perfectly all right? You are not objecting to this being a reveal; you object more to having a reveal in that?"

Dr. Hudnut said: "Yes."

Mr. Neild said:

"Do you have the feeling that these four entrances seem lined up in one wall? I think there should be a break in there of some kind. In other words, separate the auditorium from the rest of the building, either pushing it forward or back."

Mr. Coe remarked:

"I can bring out the doors to the wall, but they must open out and they should be a little protected; otherwise, we have to flash the tops of them or something like that." Mr. Neild replied, "Of course, there is no protection of the door with this. It is so high. To protect that door itself you would have to have a canopy over it."

Mr. Coe said the break could be made, that is a separate auditorium from the main building, and that he would be happy to make the change.

Professor Belluschi thereupon recommended that the design be approved with that change, and Professor Hudnut seconded the motion. (Exhibit C)

8. "OLD PATENT OFFICE BUILDING:" The Commission considered H. R. 6542, being a Bill to dispose of the "Old Patent Office Building," referred to the Commission of Fine Arts by Congressman Dondero, Chairman of the House Committee on Public Works for a report. The Bill was read (Exhibit D).

Attention was called to a companion Bill, Senate Bill 2541 (Exhibit D-1).

Chairman Finley asked about the background of the Bill, and whether or not it had the approval of the General Services Administration.

The Secretary replied "No," and read an adverse report that the Public Buildings Office has made to their General Counsel. Also, a letter was read that had been received from Milton L. Grigg, F.A.I.A., requesting the advice of the Commission regarding the Bill, H. R. 6542 (Exhibit D-2).

Chairman Finley said: "As you all know, the Old Patent Office was built in the Greek Revival style by a distinguished American Architect, Robert Mills. I think it would set a most unfortunate precedent if the Government tore it down for a parking garage."

Mr. Neild said: "That is the argument rather than architectural deficiency." Dr. Hudnut termed it "Outrageous" to want to do such a thing. Mr. Peets said, "It has been discussed for at least two years. About two years ago I saw an article in the paper on that."

Mr. Neild thereupon, moved "That we go on record as opposing the Bill," and Mr. Biddle seconded the motion—"that the Commission of Fine Arts is opposed to the enactment of this legislation to destroy this building, which is one of the architectural monuments of Washington and designed by a distinguished American architect."

Dr. Hudnut suggested adding to the motion, that "The L'Enfant Plan at all costs must be defended. The building and location are an integral part of the L'Enfant Plan."

Mr. Peets said that the view of the building with its portico facing south, which is an exact duplicate of that of the Parthenon, looking at it from say Eighth and E Streets is one of the stunning views in civic art. If parking space is needed, they could take two squares nearby the building that are in slum condition.

Chairman Finley said, "I have a use for that building, whenever it is vacated. I have been trying hard to get a building from the Government for a National Portrait Gallery. . . This building could easily be converted to that purpose."

Professor Belluschi suggested making simply the statement that the Commission of Fine Arts is opposed very definitely to the destruction of historical landmarks, such as the Old Patent Office, designed by Robert Mills.

A report was sent to Congressman Dondero, accordingly (Exhibit D-3).

A copy of the discussion is attached hereto and made a part of these minutes (Exhibit D-4).

attention was called to a comment which was made in the report.

Chairman Bailey asked about the suggestion of a bill, which was

that it had the support of the members present.

The Secretary replied that the bill was not yet ready for

the House of Representatives and that it was not yet ready for

that had been received from the House of Representatives.

of the Commission regarding the bill, which was

Chairman Bailey asked about the bill, which was
passed in the House of Representatives and that it was not yet ready for
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Mr. Bailey said: "What is the purpose of the bill?"
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unemployment of the youth of the United States."

A report was sent to Congress on the subject of the

A copy of the discussion is attached hereto and will be of
interest to the members of the Commission.

9. PHOTOGRAPH OF THE COMMISSION: The Secretary stated that it has been customary in years past to have a photograph of the Commission when all members are present, at least once during a four-year period. There was a brief intermission, during which the photograph was taken by Buckingham studios.

10. MARINE (IWO JIMA) MEMORIAL: Chairman Finley asked Mr. de Weldon as to the status of the Memorial at this time, in particular regarding the location. Mr. de Weldon said:

"Mr. Peets submitted his preliminary plans to the Commission, but it was suggested that the Marine Corps Foundation engage somebody not a member of the Commission of Fine Arts to make the landscape plan. I want to say that General Edson was extremely impressed with Mr. Peets's preliminary plan; the question now is whom to get. There is a problem about getting the site. Mr. Thompson of National Capital Parks made some difficulty by saying his office made a promise to the Netherlands Embassy for the erection of a Carillon on the Nevius Tract, but as far as I know there is no legal authority to put the Carillon on that site; and I know that the Fine Arts Commission went on record early in February or March of this year to say it would be very bad to have the Carillon on the Nevius Tract because people in Washington could not hear it because it is too far away. There is also a Bill for a National Monument Commission, H. R. 6455, to commemorate the five freedoms; Congress has done nothing with that Bill. It stands as an "Idea."

"The Marines feel very strongly that the location, which is near Arlington National Cemetery, should not be given to some foreign government. This Marine Memorial will be a monument to all the Marines who gave their lives for their country since November 17, 1775, which is 178 years ago. The Marines would like to see the Nevius Tract made part of Arlington National Cemetery, allowing four acres for the Memorial."

The Commission decided that since General Edson of the Marine Corps Foundation has not gotten a satisfactory reply from the Secretary of the Interior who has charge of the Nevius Tract as park land, he should take up the matter with the President of the United States (Exhibit E).

11. STATUE OF ANDREW JACKSON: Chairman Finley read a letter that he had received from Mr. Lane Soutar, Executive Director, Beacon Safety Council, Incorporated, Hickory, North Carolina, dated October 14, 1953, regarding the proposed statue of Andrew Jackson (Exhibit F).

It was noted in particular that Mr. Soutar hoped the Commission could find such a statue of Andrew Jackson that would be suitable for their park and which they could buy. He doubted if a portrait bust would be suitable.

The Commission knew of no statue of Andrew Jackson that could be purchased; nor did the Commission favor a replica of an existing statue of Andrew Jackson.

Mr. de Weldon recommended, and the Commission concurred "that the people of Hickory procure an original statue of Andrew Jackson made by a competent sculptor. That would cost from \$75,000 to \$100,000; that is, an equestrian. A bust of Andrew Jackson on a pedestal would cost perhaps \$5,000. A standing figure would cost \$12,000. That may not include the sculptor's fee; it largely depends on the sculptor who does it."

Chairman Finley said: "I could write to Mr. Soutar and say that there are several well-known statues of Andrew Jackson in existence in Washington, New Orleans, and Kansas City, all equestrian statues; but rather than secure a replica of those statues, it would be better to have an original work done." Mr. Biddle suggested adding that "it is our feeling there would be prestige in having an original, and it would be helping American sculptors." Mr. de Weldon said it would cost less to secure an original than to have a replica made by using special molds, etc.

Chairman Finley mentioned the equestrian of Sir John Dill, in the Arlington National Cemetery, done by Haseltine, who might be willing to do the work.

A report was sent to Mr. Soutar (Exhibit F-1).

12. E STREET BRIDGE: Chairman Finley read a letter just received from General Grant (Exhibit G), reporting that the District Commissioners are trying hard to get money for the proposed Bridge at E Street, to cross Theodore Roosevelt Island, and expressed the hope that the Commission of Fine Arts still adheres to a decision made about two years ago, expressing opposition to

a bridge at E Street. The Commission had not changed its views in this matter, and suggested Chairman Finley inform General Grant accordingly.

13. HIGHWAY THROUGH ROCK CREEK PARK: General Grant set forth his objections in the letter mentioned (Exhibit G) against having a highway built from Maryland through Rock Creek Park.

The Commission considered the subject. It was recalled that the Commission of Fine Arts has always opposed invading park areas. Also during the past years has maintained that Rock Creek Park should always be kept as a natural park area.

It was decided to request Mr. Harry T. Thompson, Assistant Superintendent of National Capital Parks, National Park Service, to be present at the November meeting of the Commission and explain this project, which is being proposed by the Maryland State Highway Commission, and also, if possible have Mr. Nolen, Director of the National Capital Planning Commission, to explain the views of that Commission regarding the proposed project.

14. SHIPSTEAD LUCE ACT SUBMISSION NO. 1593: This application was received from the Director of Inspection of the District of Columbia Government under date of October 12, 1953, for renovation of a series of row houses along Schotts Alley, which is in Square 725, east of the Senate Office Building.

The Secretary reported that since the Government has purchased half of that square, and the United States Senate has had plans prepared for a Senate Office annex to occupy half of that square, he had called on the Architect of the Capitol, David Lynn, to ascertain his views regarding this matter.

Mr. Lynn reported that he was in a dilemma about the matter since he is under instructions from the Senate Office Building Commission to secure an estimate of cost to acquire the east half of Square 725, though nothing can be done about a final determination by the Senate in this matter until Congress reconvenes next January. He is to have a committee meeting with

a bridge of 20 feet. The Commission has not changed its view on this point.
The suggested bridge is to be built on the same site.

13. HINTS THROUGH THE COMMISSION: The Commission has received many suggestions from the public and the press regarding the proposed bridge. The Commission has considered all of these suggestions and has decided to build the bridge on the same site as the proposed bridge. The Commission has also decided to build the bridge on the same site as the proposed bridge.

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several Senators on the subject within ten days. The Commission inspected the design. Professor Belluschi considered it to be satisfactory, provided a good grade of brick is used, and in this the Commission concurred.

The Commission decided to defer action in the case, pending the receipt of further information from Mr. Lynn concerning this matter. The Secretary was asked to inform Mr. Lynn of this action, and a report from him is awaited. (Exhibit H).

15. RESIDENCE, 1614 SOUTH PORTAL DRIVE: The Commission inspected a set of drawings for a residence at this location (Application No. 1595, Shipstead-Luce Act Submission, dated October 19, 1953). It is of the rambler type and is similar to a number of such residences that heretofore have been approved by the Commission. They are in a wooded area at the north end of the District of Columbia. The Commission approved the design.

16. ARMED FORCES RESERVE MEDALS: Mr. Arthur E. DuBois, Chief of the Heraldic Division of the Department of Defense, in company with Thomas Hudson Jones, sculptor, of his office, presented to the Commission a series of these medals, models for which had been approved by the Commission of Fine Arts in 1951. They were made by the Medallion Art Company of New York and are now being distributed. The Commission expressed their appreciation of them. (Exhibit I).

Mr. DuBois said these medals bring the medals from the Department of Defense, which are in the Exhibition case here, up-to-date.

17. KOREAN SERVICE MEDAL: Mr. DuBois presented two models (obverse and reverse) for the Korean Service Medal, made by Mr. Jones. Mr. DuBois said that this particular medal is the American award. This will be suspended from a ribbon of the United Nations colors, that is, blue with white stripes on it.

Chairman Finley asked about the significance of the design. Mr. DuBois said that this is explained in the letter he was submitting. Reading from the letter, it states: "The circle represents the absolute, or the essential unity

of all being. The Yang and Yin divisions within the circle represent eternal duality; good and evil, male and female, night and day, life and death, being and not being, and so forth. The presence of duality within the absolute indicates the paradox of life and the impossibility of ever comprehending it completely." Mr. Finley asked about the Gateway.

Mr. DuBois said: "The Korean gateway, shown on the model, is taken from the most prominent one that they have in Korea, and we took that from a photograph of the gateway. It is one of the well-known gateways in Korea, in a garden. There are doors on the gate, but it is not a gate to a wall."

Dr. Hudnut said he considered the gate as shown in the model to be too pictorial, too much like a drawing. "It lacks the sculptural character that a medal should have, in my opinion. Compare it with the eagle, for example, which is bold in relief and rounded, sculptural. I think if you took the gate out and have relief or simplified it, getting rid of so many lines, it would be more suitable for a medal."

Mr. DuBois said: "That was our difficulty, trying to figure out something that would be suitable and be a symbol to represent the country."

Chairman Finley called attention to the symbol on the reverse model, taken from the Korean flag; the horizontal and vertical lines representing red and blue colors.

Both obverse and reverse seemed uninteresting to the Commission and a re-study was recommended for further consideration at the November meeting (Exhibit J).

18. NATIONAL DEFENSE SERVICE MEDAL: Mr. DuBois said that this medal will be for those individuals who did not get into Korea and is the one that will be the companion piece for this medal (indicating), when the Emergency was declared. The ribbon has been selected for it and this (indicating) is the

ribbon that will be used for that purpose. The Defense medal is for the period from September 1939 to the time of Pearl Harbor--December, 1941.

The models were made by Mr. Jones. The eagle is for the obverse. For the reverse there is an adaptation of the Shield or Coat of Arms of the United States. It is taken from the Great Seal of the United States--a palway of 13 pieces, argent and gold, a chief azure. The Commission approved the models (Exhibit K).

Mr. DuBois explained the procedure followed in his office and agreeing upon a design. He said:

"Mr. Jones is the sculptor member of the organization, the Heraldic Division of the Department of Defense. He in turn is presented a problem. We need a medal and he will make some sketches. We in turn work with him in the Heraldic Office. When we get them to the point where we feel as though they have possibilities for meeting the conditions that the Staff imposed upon us, then we submit the sketches to the Staff for their informal comment. They select the one they think will convey the impression that they wish the medal to carry, and then they give the order to proceed with making the model. When that has been done we bring it over here, to the Commission of Fine Arts. When that has been done we bring it over here, to the Commission of Fine Arts. When the approval of your Commission has been secured then we take it back to the Staff for concurrence by others in the Department of Defense concerned, that is, The Department of the Army, Navy, and Air Force. When they have been secured then the Secretary of the Department of Defense approves it, and from there on we proceed with the production of the medal; place it under contract for mass production. It is understood, of course, that in some instances millions of medals are produced from one set of dies."

19. ALLEY DWELLINGS AND OLD GEORGETOWN: The Secretary reported that recently considerable agitation has developed because of the fact that there is a law of Congress to the effect that there shall be no more occupancy of alleys in the District of Columbia after June 30, 1955; whereas applications to renovate dwellings in alleys in Old Georgetown are constantly being received from the Commissioners of the District of Columbia through the Office of the Director of Inspection. Some of these alley dwellings, in Old Georgetown, are being sought after, if not all, and bring in a high return on the investment.

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The Commission felt that so long as these applications with plans are being received from the District Government, the burden of responsibility rests upon the District Commissioners in this matter.

20. ART AND GOVERNMENT: The Commission met with Honorable A. J. Robertson, Assistant Postmaster General, and with Mr. Fellers of his Office, concerning the proposed competition for a new series of postage stamps. It was decided to formulate a Program of Competition as soon as possible and prepare a list of possibly 20 artists who would be asked to compete. It was decided that the first prize should be \$1,000. As for allowing the other competitors some compensation resolved itself into the question of where to secure money to do this. It was ascertained that the Bureau of Engraving and Printing is willing to conduct the competition.

A copy of the discussion is attached hereto and made a part of these Minutes (Exhibit L). Later in the day the Commission inspected the Exhibition of postage stamps in the Post Office Department.

The Commission adjourned at 4:15 p.m. (In order to make it possible to have a meeting of the Commission of Fine Arts at the Bureau of Engraving and Printing, with Mr. Robertson present, the Commission will meet in Washington, D. C. on Tuesday, November 17, 1953 instead of the 19th).

83D CONGRESS
1ST SESSION

H. R. 5397

IN THE HOUSE OF REPRESENTATIVES

MAY 26, 1953

Mr. HOWELL introduced the following bill; which was referred to the Committee on Education and Labor

A BILL

To provide for the establishment of a National War Memorial Arts Commission, and for other purposes.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That (a) the Congress hereby finds (1) that great contri-
4 butions can be and are being made by the fine arts to the
5 morale, health, and general welfare of the Nation, and (2)
6 that the city of Washington, since its establishment as the
7 Nation's Capital in 1800, has never had a suitable theater
8 and opera house commensurate with its position of leader-
9 ship among the free nations of the world. The Congress,
10 recognizing the fact that man cannot live by bread alone,
11 further finds that an education which includes the humanities

1 is essential to political wisdom, and that in the world of
2 today, as we face the persistent problems of men and defend
3 and attempt to add stature to the ideals and principles of free-
4 men and of free institutions, the relevance of the humanities
5 to our task is unquestionable, for it is the humanities, more
6 than science or statistics, which provides the real answer
7 to communism.

8 (b) It is therefore declared to be the policy of the
9 Congress and the purpose of this Act (1) to encourage
10 the growth and development of the fine arts throughout
11 the United States for the purpose of developing greater
12 knowledge, understanding, and practice of the fine arts,
13 (2) to increase the accessibility of the fine arts to the
14 public and to raise the standard of execution of the fine
15 arts, by professionals and amateurs alike, throughout the
16 Nation, (3) to establish in the executive branch of the Gov-
17 ernment a Federal agency to advise and cooperate with pub-
18 lic and private agencies and organizations operating in the
19 field of the fine arts on all matters directly or indirectly con-
20 cerned with these objects, (4) to provide for the establish-
21 ment, maintenance, and operation in the Nation's Capital of
22 a suitable theater and opera house dedicated to the fuller
23 growth and development of the fine arts throughout the
24 United States and designed for use by the National War
25 Memorial Arts Commission in the presentation of fine arts

1 programs, and (5) to encourage the development of a strong
2 American theatrical and operatic art through maximum use
3 of the English language in productions assisted under this
4 Act.

5 SEC. 2. There is established a commission to be known
6 as the National War Memorial Arts Commission (herein-
7 after referred to as the "Commission") and to be com-
8 posed of—

9 (1) the President of the United States, ex officio
10 who shall be Chairman; the Chairman of the Senate
11 Committee on Labor and Public Welfare and the Chair-
12 man of the House Committee on Education and Labor
13 (either of whom may, if unable to serve in person,
14 designate another member of his committee to serve as
15 a member of the Commission in his stead) ; the ranking
16 minority member of the Senate Committee on Labor
17 and Public Welfare and of the House Committee on
18 Education and Labor; the Secretary of Defense; the
19 Secretary of the Interior; the Secretary of State; the
20 Administrator of General Services; the Librarian of
21 Congress; the Public Printer; the Director, Bureau of
22 Engraving and Printing, and the Director, Bureau of
23 the Mint of the Department of the Treasury; the
24 Director of the National Gallery of Art; the Chairman
25 of the Commission of Fine Arts; the Secretary of Health,

1 Education, and Welfare; the Chairman of the Board
2 of Commissioners of the District of Columbia; the Chair-
3 man of the National Capital Planning Commission; the
4 Director of the Smithsonian Gallery of Art (or, until
5 such time as the construction of the Smithsonian Gallery
6 of Art is completed, the Director of the National Col-
7 lection of Fine Arts); the Secretary of Agriculture;
8 the Chairman of the Federal Communications Commis-
9 sion; the Secretary of the Smithsonian Institution; and,
10 in addition,

11 (2) fifteen eminent citizens to be appointed by the
12 President, by and with the advice and consent of the
13 Senate and (except in the case of appointments made
14 prior to the first meeting of the Commission) with the
15 approval of the Vice Chairman of the Commission. The
16 persons so appointed (A) shall be eminent in the fields
17 of the fine arts, education, recreation, or public affairs;
18 (B) shall be selected solely on the basis of established
19 records of distinguished service; and (C) shall be se-
20 lected so as to provide adequate representation for the
21 views of leaders in the fine arts in all areas of the Nation.
22 The President is requested, in making such appointments,
23 to give due consideration to any recommendations which
24 may be submitted to him by State, county, and municipal
25 governments, and by organizations in the fields of the

1 fine arts, education, recreation, or public affairs. The
2 term of office of each member appointed under this
3 paragraph shall be six years and shall expire on April
4 30, except that (A) any member appointed to fill a
5 vacancy occurring prior to the expiration of the term for
6 which his predecessor was appointed shall be appointed
7 only for the remainder of such term; and (B) the terms
8 of office of the members first appointed shall expire, as
9 designated by the President at the time of appointment,
10 three on April 30, 1956, three on April 30, 1957, three
11 on April 30, 1958, three on April 30, 1959, and three on
12 April 30, 1960. Any person who has been a member
13 of the Commission for twelve consecutive years shall
14 thereafter be ineligible for appointment during the two-
15 year period following the expiration of such twelfth
16 year. Any member of the Commission appointed under
17 this paragraph shall, notwithstanding the expiration of
18 his term, continue as a member until the qualification and
19 appointment of his successor. Not more than eight of
20 the persons appointed under this paragraph shall be
21 members of the same political party, and in making
22 appointments members of different political parties shall
23 be appointed alternately as nearly as may be practicable.

24 SEC. 3. (a) The Commission is authorized and
25 directed—

1 (1) to develop and encourage the pursuit of a
2 national policy for the promotion of, and for education
3 in, the fine arts;

4 (2) to initiate and support both professional and
5 amateur activities in all fields of the fine arts by making
6 contracts or other arrangements (including grants, loans,
7 and other forms of assistance) for the conduct of activi-
8 ties in the fine arts, and to appraise the impact of such
9 activities upon the general welfare and the cultural de-
10 velopment of the Nation;

11 (3) at the request of the head of any department,
12 agency, or independent establishment of the Federal
13 Government, or of the Board of Commissioners of the
14 District of Columbia, to initiate and support specific fine
15 arts activities in connection with matters relating to the
16 general welfare and the cultural development of the
17 Nation by making contracts or other arrangements
18 (including grants, loans, and other forms of assistance)
19 for the conduct of such fine arts activities;

20 (4) to award, as provided in section 10 (4),
21 scholarships and graduate fellowships in the fine arts;

22 (5) to foster the interchange of fine arts informa-
23 tion among professional and amateur artists (both indi-
24 viduals and organizations) in the United States and

1 those in foreign countries, and between the Federal
2 Government and governments of foreign countries;

3 (6) to evaluate fine arts programs undertaken by
4 agencies of the Federal Government, and to correlate
5 the fine arts program of the Commission with similar
6 programs and activities undertaken by individuals and
7 by public and private professional and amateur fine arts
8 groups;

9 (7) to establish, maintain, and administer in the
10 Nation's Capital a theater and opera house to be known
11 as the National War Memorial Theater and Opera
12 House, to be constructed in accordance with section 10
13 (2) and used in the development of the fine arts as
14 provided in section 10 (5) ;

15 (8) to employ artists and other personnel and
16 generally to do such things and have such other powers
17 as may be necessary to encourage the development of
18 contemporary art and effect the widest distribution and
19 cultivation of such art by professionals and amateurs
20 alike;

21 (9) to assist financially and otherwise in the prep-
22 aration and presentation of professional and amateur
23 fine arts productions and programs which contribute to
24 the achievement of the purposes of this Act and which

1 are prepared and carried on by Federal, State, county,
2 and municipal agencies and authorities, by accredited
3 nonprofit colleges and universities, and by other non-
4 profit organizations in the field of the fine arts; and

5 (10) to establish such special commissions as the
6 Commission may from time to time deem necessary for
7 the purposes of this Act.

8 (b) In exercising the authority and discharging the func-
9 tions set forth in subsection (a) it shall be one of the
10 objectives of the Commission to strengthen professional and
11 amateur activities, study, and education in the fine arts, in-
12 cluding independent work in the fine arts in all parts of the
13 United States, including its Territories and possessions, and
14 to avoid undue concentration of such activities, study, and
15 education.

16 (c) The Commission shall render an annual report to the
17 President for submission on or before the 15th day of January
18 of each year to the Congress, summarizing the activities of
19 the Commission and making such recommendations as it may
20 deem appropriate. Such report shall include minority views
21 and recommendations, if any, of members of the Commission.

22 SEC. 4. (a) As soon as practicable after the date of the
23 enactment of this Act, the President shall call the first meet-
24 ing of the Commission, and the first order of business at such

1 meeting shall be the election of a Vice Chairman. The
2 Vice Chairman shall be elected for a term of two years and
3 shall perform the duties of the Chairman in his absence.
4 In case a vacancy occurs in the vice chairmanship, the
5 Commission shall elect a member to fill such vacancy.

6 (b) The Commission shall meet quarterly and at such
7 other times as the Chairman may determine, but he shall
8 also call ^a a meeting whenever one-third of the members so
9 request in writing. A majority of the members of the Com-
10 mission shall constitute a quorum. Each member appointed
11 under paragraph (2) of section 2 shall be given notice, by
12 registered mail mailed to his last-known address of record
13 not less than fifteen days prior to any meeting, of the call
14 of such meeting.

15 SEC. 5. (a) There shall be a Director of the Commis-
16 sion who shall be appointed by the President by and with
17 the advice and consent of the Senate. The Commission may
18 make recommendations to the President with respect to the
19 appointment of the Director, and the Director shall not be
20 appointed until the Commission has had an opportunity to
21 make such recommendations. He shall serve as a nonvoting
22 ex officio member of the Commission. In addition thereto
23 he shall be the chief executive officer of the Commission.

1 The Director shall receive compensation at the rate of
2 \$15,000 per annum and shall serve for a term of six years
3 unless sooner removed by the President.

4 (b) In addition to the powers and duties specifically
5 vested in him by this Act, the Director shall, in accordance
6 with the policies established by the Commission, exercise the
7 powers granted by section 10 of this Act, together with such
8 other powers and duties as may be delegated to him by the
9 Commission.

10 SEC. 6. (a) The Commission shall appoint from among
11 its members an Executive Committee, and assign to the
12 Executive Committee such of the powers and functions
13 granted to the Commission by this Act as it deems appro-
14 priate; except that the Commission may not assign to the
15 Executive Committee the function of establishing policies.

16 (b) (1) The Executive Committee shall be composed
17 of the Vice Chairman of the Commission, who shall be
18 Chairman of the Executive Committee; the Director, who
19 shall be a nonvoting ex officio member; the Secretary of
20 Health, Education, and Welfare; the Chairman of the Na-
21 tional Capital Planning Commission; the Chairman of the
22 Board of Commissioners of the District of Columbia; the
23 Director of the Smithsonian Gallery of Art (or, until such
24 time as the construction of the Smithsonian Gallery of Art is
25 completed, the Director of the National Collection of Fine

1 Arts) ; the Secretary of the Interior; the Chairman of the
2 Commission of Fine Arts; the Librarian of Congress; the
3 Director of the National Gallery of Art; and seven members
4 of the Commission selected from among the persons appointed
5 under paragraph (2) of section 2. The seven members of
6 the Committee who were appointed to the Commission under
7 paragraph (2) of section 2 shall, so far as practicable, be
8 representative of diverse interests and chosen so as to provide
9 representation for all areas of the Nation.

10 (2) The term of office of each member of the Executive
11 Committee who was appointed to the Commission under
12 paragraph (2) of section 2 shall be two years, except that
13 (A) any such member elected to fill a vacancy occurring
14 prior to the expiration of the term for which his predecessor
15 was elected shall be elected for the remainder of such term;
16 and (B) the term of office of three of such members first
17 elected to the Committee after the date of the enactment
18 of this Act shall be one year.

19 (3) Any person appointed to the Commission under
20 paragraph (2) of section 2 who has been a member of the
21 Executive Committee for six consecutive years shall there-
22 after be ineligible for election to the Committee during the
23 two-year period following the expiration of such sixth year.

24 (4) The Executive Committee shall render a quarterly
25 report and an annual report to the Commission, and such

1 other reports as it may deem necessary or the Commission
 2 may require, summarizing its activities and making such
 3 recommendations as it may deem appropriate. Minority
 4 views and recommendations, if any, of members of the
 5 Executive Committee shall be included in such reports.

6 (c) The Commission is authorized to appoint from
 7 among its members or otherwise such committees as it deems
 8 necessary, and to assign to committees so appointed such
 9 survey and advisory functions as the Commission deems
 10 appropriate for the purposes of this Act.

11 SEC. 7. (a) Unless and until otherwise provided by the
 12 Commission, there shall be within the Commission the fol-
 13 lowing divisions:

- 14 (1) A Division of Music,
- 15 (2) A Division of Drama and Speech,
- 16 (3) A Division of Ballet and other forms of dance,
- 17 (4) A Division of Literature, and poetry,
- 18 (5) A Division of Architecture,
- 19 (6) A Division of Educational and Artistic Motion
 20 Pictures, and still photography,
- 21 (7) A Division of Educational and Artistic Radio
 22 and Television,
- 23 (8) A Division of Fine Arts Personnel,
- 24 (9) A Division of Painting and Sculpture, Print-
 25 ing, Engraving, and Other Graphic and Plastic Arts, and

(10) A Division of Colleges and Universities, Museums and Galleries of Fine Arts, Symphony Orchestras and Opera Companies, and all other institutions and organizations dealing with the humanities.

(b) There shall also be within the Commission such other divisions as the Commission may, from time to time, deem necessary.

SEC. 8. (a) There shall be a committee for each division of the Commission.

(b) Each divisional committee shall be appointed by the Commission and shall consist of not less than nine persons who may be members or nonmembers of the Commission. Any nonmember of the Commission appointed to a divisional committee shall be a person eminent in the field of the fine arts and/or in education, recreation, or public affairs, as may be most appropriate for the particular divisional committee to which he is appointed. The membership of such committees shall, so far as practicable, be representative of diverse interests and chosen so as to provide representation for all areas of the Nation, and in making such appointments due consideration shall be given to any recommendations which may be submitted to the Commission by leading educational organizations, and by fine arts organizations in the particular field of the fine arts most appropriate for the particular divisional committee to which he is appointed.

1 (c) The terms of members of each divisional committee
2 shall be two years. Each divisional committee shall an-
3 nually elect its own chairman from among its own members
4 and shall prescribe its own rules of procedure subject to such
5 restrictions as may be prescribed by the Commission.

6 (d) Each divisional committee shall make recommenda-
7 tions to, and advise and consult with, the Commission and
8 the Director with respect to matters relating to the program
9 of its division.

10 SEC. 9. (a) Each special commission established pur-
11 suant to section 3 (a) (10) shall consist of eleven mem-
12 bers appointed by the Commission, six of whom shall be
13 eminent in the field of the fine arts and five of whom shall be
14 eminent in the fields of education, recreation, or public affairs,
15 and in making such appointments due consideration shall
16 be given to any recommendations which may be submitted
17 to the Commission by leading educational organizations, and
18 by fine arts organizations in the particular field of the fine
19 arts most appropriate for the particular special commission
20 to which he is appointed. Each special commission shall
21 choose its own chairman and vice chairman.

22 (b) It shall be the duty of each such special commission
23 to make a comprehensive survey of fine arts activities, both
24 public and private, being carried on in its field, and to

1 formulate and recommend to the Commission at the earliest
2 practicable date an over-all fine arts program in its field.

3 SEC. 10. The Commission shall have the authority,
4 within the limits of available appropriations, to do all things
5 necessary to carry out the provisions of this Act, including,
6 but without being limited thereto, the authority—

7 (1) to appoint such clerks, stenographers, skilled
8 and technical assistants, artists, and other personnel as
9 may be needed in organizing and carrying out the plans
10 of the Commission; to purchase such materials, and to
11 contract for such labor and other services as may be
12 necessary in connection with the performance of the
13 functions of the Commission, including the preparation
14 and presentation of fine arts productions and programs;

15 (2) to erect a building or buildings (including a
16 theater and opera house as provided in section 3 (a)
17 (7)), or other structures, for its own use, on a site or
18 sites approved by the National Capital Planning Com-
19 mission, and to provide for the landscaping of such
20 site or sites; to provide for the decoration and
21 maintenance of such buildings, structures, sites, and
22 grounds; to rent such space in the District of Co-
23 lumbia without regard to section 322 of the Act
24 of June 30, 1932 (47 Stat. 412), as amended,

as the Commission may deem necessary: *Provided*, That the erection or construction of the buildings and landscaping of sites shall be accomplished by the General Services Administration under agreements mutually acceptable to the Commission and the Federal and District of Columbia Government agencies having jurisdiction and control over the area or areas involved, and shall be approved by the National Capital Planning Commission;

(3) to allot funds appropriated for the purpose of this Act to any department, agency, or independent establishment of the Federal Government with the consent of the head thereof, or to the District of Columbia government with the consent of the Board of Commissioners of the District of Columbia, or to any State, county, or municipal agency or authority, or to any non-profit organization, or to any accredited nonprofit college or university, for direct expenditure in preparing and presenting professional or amateur fine arts productions and programs approved by the Commission: *Provided*, That funds shall be allotted under this paragraph only upon application satisfactory to the Commission, and the total amount of funds allotted pursuant to any such application shall not (except where the application is made by a department, agency, or independent establishment of the Federal Government) exceed 25 per centum of

1 the total of the expenditures required in preparing and
2 presenting the fine arts production or program with re-
3 spect to which the application is made: *And provided*
4 *further*, That the Commission shall from time to time
5 review the productions and programs for which aid is
6 being granted under this paragraph, and shall from
7 time to time certify to the Secretary of the Treasury the
8 amount to which it estimates each applicant will be
9 entitled under this paragraph during such ensuing period
10 as it may determine, reduced or increased, as the case
11 may be, by any sum which the Commission may con-
12 sider justified on the basis of factors determined by it to
13 be relevant;

14 (4) to award, within the limits of funds made avail-
15 able specifically for such purpose pursuant to section
16 14 (a), scholarships and graduate fellowships for work
17 or study in the fine arts at accredited nonprofit American
18 or foreign institutions of higher education, selected by
19 the recipient of such aid and approved by the Commis-
20 sion, for stated periods of time. Persons shall be selected
21 for such scholarships and fellowships from among cit-
22 izens of the United States, and such selections shall be
23 made solely on the basis of ability; but in any case in
24 which two or more applicants for scholarships or fel-

1 lowships are deemed by the Commission to be possessed
2 of substantially equal ability, and there are not sufficient
3 scholarships or fellowships, as the case may be, avail-
4 able to grant one to each of such applicants, the avail-
5 able scholarship or scholarships, or fellowship or fellow-
6 ships, shall be awarded to the applicants in such manner
7 as will tend to result in the widest possible distribution
8 of scholarships and fellowships among the States, Terri-
9 tories, possessions, and the District of Columbia;

10 (5) (A) to make the National War Memorial
11 Theater and Opera House available without charge to
12 any Federal, State, county, or municipal agency or au-
13 thority, any accredited nonprofit college or university,
14 or any other nonprofit organization, and to foreign
15 organizations, groups, or individuals, for the presentation
16 of professional and amateur fine arts productions and
17 programs, upon request therefor made with the con-
18 currence of the Director, and to permit charges for
19 admission to such programs to be made. In making
20 the National War Memorial Theater and Opera House
21 available for the presentation of such productions and
22 programs to such agencies, authorities, institutions, and
23 organizations the Commission shall not, except as pro-
24 vided in this Act and as determined by the Commission,

1 incur any financial responsibilities except those incidental
2 to the furnishing of heat, light, and other services neces-
3 sary for such productions and programs. The Commis-
4 sion shall maintain a worthy standard for the fine arts
5 productions and programs presented in the National War
6 Memorial Theater and Opera House and, through the
7 public presentation of such productions and programs in
8 the Nation's Capital and also in other parts of the
9 country and in foreign countries, shall foster and en-
10 courage a growing appreciation of the fine arts, both
11 past and contemporary;

12 (B) to develop and carry on in the National War
13 Memorial Theater and Opera House a worthy fine arts
14 program, including opera and other forms of music,
15 ballet, and other forms of dance, and drama; to produce
16 and present productions and programs of music, dance,
17 and drama, both professional and amateur, in the Na-
18 tional War Memorial Theater and Opera House and in
19 such other parts of the country and in such foreign
20 countries as the Commission may decide upon; and to
21 fix and collect charges for admission thereto: *Provided,*
22 That all revenues received by the Commission from such
23 admission charges shall be covered into the Treasury
24 of the United States to the credit of the appropriation

1 authorized in section 14 (a) and may be expended and
2 shall be accounted for in the same manner as other funds
3 authorized for expenditure by the Commission;

4 (6) to solicit, receive, and use funds, materials, and
5 other property donated by others, if such funds, ma-
6 terials, and other property are donated without restric-
7 tion other than that they be used in furtherance of one
8 or more of the general purposes of the Commission; to
9 accept the services of any skilled or unskilled labor that
10 may be made available to it; and to accept reimburse-
11 ment from public or private organizations or individuals
12 for rights and privileges, or assistance of any kind, grant-
13 ed or given by it: *Provided*, That all contributions and
14 reimbursements shall be expended and accounted for in
15 the same manner as the funds made available pursuant
16 to the authorization contained in section 14 (a) ;

17 (7) to prescribe such rules and regulations as it
18 deems necessary governing the manner of its operations
19 and its organization and personnel;

20 (8) to make such expenditures as may be necessary
21 for administering the provisions of this Act;

22 (9) to acquire by purchase, lease, loan, or gift,
23 and to hold and dispose of by sale, lease, or loan, real
24 and personal property of all kinds necessary for, or re-

1 sulting from, the exercise of authority granted by this
2 Act;

3 (10) to enter into contracts or other arrangements,
4 or modifications thereof, for the carrying on, by or-
5 ganizations or individuals in the United States and for-
6 eign countries (including other Government agencies of
7 the United States and agencies of foreign countries),
8 of such fine arts activities as the Commission deems
9 necessary to carry out the purposes of this Act, and,
10 when deemed appropriate by the Commission, such con-
11 tracts or other arrangements, or modifications thereof,
12 may be entered into without legal consideration, with-
13 out performance or other bonds, and without regard to
14 section 3709 of the Revised Statutes of the United
15 States;

16 (11) to make advance, progress, and other pay-
17 ments which relate to fine arts activities without regard
18 to the provisions of section 3648 of the Revised Statutes
19 of the United States (31 U. S. C., sec. 529) ;

20 (12) to publish or arrange for the publication of
21 fine arts information so as to further the full dissemina-
22 tion of information relating to the fine arts;

23 (13) to accept and utilize the services of voluntary
24 and uncompensated personnel and to provide transporta-

1 tion and subsistence as authorized by section 5 of the
2 Administrative Expenses Act of 1946 for persons serv-
3 ing without compensation;

4 (14) to prescribe, with the approval of the Comp-
5 troller General of the United States, the extent to which
6 vouchers for funds expended under contracts for fine arts
7 activities shall be subject to itemization or substantiation
8 prior to payment, without regard to the limitations of
9 other laws relating to the expenditure of public funds
10 and accounting therefor; and

11 (15) to use and occupy, for office and related pur-
12 poses, space in Government-owned or leased buildings
13 under the same conditions as may be applicable to execu-
14 tive departments and independent establishments in the
15 executive branch of the Federal Government.

16 SEC. 11. (a) The Commission is hereby authorized to
17 cooperate and participate in any international fine arts
18 activities consistent with the purposes of this Act and to
19 expend for such international fine arts activities such sums
20 within the limit of appropriated funds as the Commission may
21 deem desirable. The Director, with the approval of the
22 Commission, may defray the expenses of representatives of
23 Government agencies and other public and private nonprofit
24 organizations, and of individual artists or groups of artists,
25 incurred in attending accredited international fine arts festi-

1 vals, events, or meetings or in performing in other countries,
2 whenever he deems it desirable in the promotion of the
3 objectives of this Act.

4 (b) (1) The authority to enter into contracts or other
5 arrangements with organizations or individuals in foreign
6 countries and with agencies of foreign countries, as provided
7 in section 10 (10), and the authority to cooperate in inter-
8 national fine arts activities as provided in subsection (a)
9 of this section, shall be exercised only with the approval
10 of the Secretary of State, to the end that such authority
11 shall be exercised in such manner as is consistent with the
12 foreign policy objectives of the United States.

13 (2) If, in the exercise of the authority referred to in
14 paragraph (1) of this subsection, negotiation with foreign
15 countries or agencies thereof becomes necessary, such nego-
16 tiation shall be carried on by the Secretary of State in con-
17 sultation with the Director.

18 SEC. 12. (a) The Director, in accordance with such poli-
19 cies as the Commission shall from time to time prescribe,
20 shall appoint and fix the compensation of such personnel as
21 may be necessary to carry out the purposes of this Act,
22 subject to the civil-service laws and regulations and the
23 Classification Act of 1949: *Provided*, That the Director, in
24 accordance with such policies as the Commission shall from
25 time to time prescribe, may employ technical and professional

1 personnel, experts and consultants, on a temporary or inter-
2 mittent basis and fix their compensation in accordance with
3 the provisions of section 15 of the Administrative Expenses
4 Act of 1946.

5 (b) The Director may appoint, with the approval of the
6 Commission, a Deputy Director who shall perform such
7 functions as the Director, with the approval of the Commis-
8 sion, may prescribe, and who shall be Acting Director during
9 the absence or disability of the Director or in the event of a
10 vacancy in the Office of the Director.

11 (c) Neither the Director nor the Deputy Director shall
12 engage in any other business, vocation, or employment than
13 that of serving as such Director or Deputy Director, as the
14 case may be; nor shall the Director or Deputy Director,
15 except with the approval of the Commission, hold any office
16 in, or act in any capacity for, any organization, agency, or
17 institution with which the Commission makes any contract
18 or other arrangement under this Act.

19 (d) Each member of the Commission and each member
20 of a divisional committee or special commission not holding
21 other office in the Federal Government shall receive com-
22 pensation at the rate of \$25 for each day he is actually
23 engaged in the business of the Commission pursuant to au-
24 thorization of the Commission, and shall be allowed travel

1 expenses as authorized by section 5 of the Administrative
2 Expenses Act of 1946.

3 (e) Persons holding other offices in the Federal Govern-
4 ment may serve as members of the divisional committees
5 and special commissions, but they shall not receive remun-
6 eration for their services as such members during any period
7 for which they receive compensation for their services in
8 such other offices.

9 (f) In making contracts or other arrangements for fine
10 arts programs and productions the Commission shall utilize
11 appropriations available therefor in such manner as will
12 in its discretion best realize the objectives of (1) having
13 the work performed by organizations, agencies, institutions,
14 and individuals in the United States (including Government
15 agencies of the United States) qualified by training and
16 experience to achieve the results desired, (2) strengthening
17 the fine arts staff of organizations, particularly nonprofit
18 organizations, in the States, Territories, possessions, and the
19 District of Columbia, (3) aiding those institutions, agencies,
20 organizations, and State, county, and municipal govern-
21 ments which, if aided, will advance the development of the
22 fine arts, and (4) encouraging independent work in the
23 fine arts by individuals.

24 (g) Appropriated funds available to any department or

1 agency of the Government for fine arts work, or the provision
2 of facilities therefor, shall be available for transfer, with the
3 approval of the head of the department or agency involved, in
4 whole or in part, to the Commission for such use as is consist-
5 ent with the purposes for which such funds were provided,
6 and funds so transferred shall be expendable by the Commis-
7 sion for the purposes for which the transfer was made, and,
8 until such time as an appropriation is made available directly
9 to the Commission, for general administrative expenses of the
10 Commission without regard to limitations otherwise appli-
11 cable to such funds.

12 SEC. 13. The heads of the departments, agencies, and
13 independent establishments of the Federal Government, and
14 the Commissioners of the District of Columbia, are author-
15 ized to cooperate with the Commission, to appoint such
16 draftsmen and other skilled assistants as may be necessary,
17 to contract for such labor and other services as may be
18 deemed necessary, and to designate officials or employees
19 in their respective spheres to assist the Commission. The
20 Commission shall make reimbursement, upon such terms as
21 may be agreed to by it and the department, agency, or in-
22 dependent establishment concerned, or the Board of Com-
23 missioners of the District of Columbia, for personnel and
24 services furnished or made available to assist the Commis-
25 sion under this section.

1 SEC. 14. (a) To enable the Commission to carry out
2 its powers and duties, there is hereby authorized to be ap-
3 propriated not to exceed \$1,000,000 for the fiscal year end-
4 ing June 30, 1954, and not to exceed \$20,000,000 for each
5 fiscal year thereafter.

6 (b) Appropriations made pursuant to the authority con-
7 tained in subsection (a) shall remain available for obligation,
8 for expenditure, or for obligation and expenditure, for such
9 period or periods as may be specified in the Acts making
10 such appropriations.

11 (c) All purchases, expenditures, and disbursements of
12 moneys made available by authority of this Act shall be
13 made under the direction of the Commission in accordance
14 with law. All accounts and vouchers covering the expendi-
15 tures shall be approved by the Director or by such other
16 persons as he may designate, except for such allotments as
17 may be made to the various departments, agencies, and
18 independent establishments, or to the District of Columbia
19 Government, or to State, county, or municipal governments,
20 or to civic nonprofit organizations, or to accredited nonprofit
21 colleges and universities, for direct expenditure in accord-
22 ance with section 10 (3) ; but nothing in this Act shall be
23 construed to waive the submission of accounts and vouchers
24 to the General Accounting Office for audit.

25 SEC. 15. Upon the request of any accredited nonprofit

1 college or university, or any other nonprofit organization,
2 approved for the purposes of this Act by the Commission, the
3 General Services Administration or the District of Columbia
4 government, as the case may be, is authorized to make avail-
5 able without charge, to any such college, university, or
6 nonprofit organization, for the presentation of professional
7 and amateur fine arts productions and programs under this
8 Act (including the sale of tickets of admission thereto), any
9 suitable space subject to the jurisdiction and control of any
10 department, agency, or establishment of the Federal Govern-
11 ment or the District of Columbia government, with the con-
12 currence of the department, agency, establishment, or gov-
13 ernment concerned. In providing suitable space for the
14 presentation of such productions and programs neither the
15 Federal Government nor the Government of the District of
16 Columbia shall, except by prior arrangement with the Com-
17 mission as provided in this Act, incur any financial respon-
18 sibilities except those incidental to the furnishing of heat,
19 light, and custodial services necessary for such productions
20 and programs in such space. The Commission shall make re-
21 imbursement, upon such terms as may be agreed to by it and
22 the department, agency, or independent establishment con-
23 cerned, or the Board of Commissioners of the District of
24 Columbia, for personnel and services furnished or made avail-
25 able to assist the Commission under this section.

1 SEC. 16. In the planning, design, and construction of
2 Federal buildings where auditoriums are included, due con-
3 sideration shall be given to current building practices in the
4 construction of schools (including provision for stage and
5 dressing room facilities, stage lighting, and related equip-
6 ment and facilities designed for the efficient presentation of
7 fine arts productions and programs), as well as to the use of
8 such auditoriums by the community in which they are
9 located, and the purposes of this Act, in order to ensure that
10 any additional auditoriums which may be provided will be
11 suitable for use in carrying out the purposes of this Act: *Pro-*
12 *vided*, That in advance of the preparation of designs and
13 drawings for each building to be provided with the above-
14 described appurtenant facilities, the Commission shall trans-
15 fer to the department or agency of the Government that shall
16 undertake the construction of the building, and such depart-
17 ment or agency shall accept, and apply as an augmentation
18 of the funds otherwise available for the construction of the
19 building exclusive of such appurtenant facilities, an amount
20 of money sufficient to defray all the costs to be incurred on
21 account of the provision of such appurtenant facilities.

22 SEC. 17. There are hereby authorized to be appro-
23 priated such sums as may be necessary to complete the
24 Carter Barron Amphitheater in the District of Columbia
25 (under the jurisdiction of the National Capital Parks, Na-

1 tional Park Service, Department of the Interior) by pro-
2 viding it with a roof and whatever else is necessary to
3 protect both audience and performers from inclement weather
4 in order that it may be of greater service to the public.

5 SEC. 18. All opera and drama productions and programs
6 presented by or under any arrangement with the Commis-
7 sion, with the exception of performances by visiting foreign
8 companies, shall be presented in the English language to the
9 maximum extent practicable. Suitable translations in Eng-
10 lish shall be provided when foreign opera and drama
11 productions are presented.

12 SEC. 19. Section 3 of the joint resolution entitled "Joint
13 resolution to set apart public ground for the Smithsonian
14 Gallery of Art, and for other purposes", approved May 17,
15 1938, is amended by adding at the end thereof the following
16 new subsection:

17 "(d) There are hereby authorized to be appropriated
18 such sums as may be necessary, in addition to the funds
19 received under subsection (a) of this section, to carry out
20 the purposes of this joint resolution."

21 SEC. 20. (a) It is hereby declared to be the purpose
22 of this section (1) to encourage the development of a strong
23 and vital American art of painting and sculpture through
24 maximum use of American artists in the decoration of public
25 buildings; (2) to promote the progress of the useful arts;

1 (3) to secure suitable art of the best quality for the decora-
2 tion of public buildings in this country and buildings of the
3 United States Government in foreign countries; and (4) to
4 carry out this work in such a way as will best assist in stimu-
5 lating the development of American art and rewarding the
6 outstanding talent which develops.

7 (b) As used in this section—

8 (1) the term “decorative art work” includes murals,
9 paintings, sculpture, water colors, prints, ironwork,
10 pottery, weaving, woodcarving, and artistic work in
11 other media.

12 (2) the term “Director” means the Director of the
13 Smithsonian Gallery of Art (or, until the construction
14 of the Smithsonian Gallery of Art is completed, the
15 Director of the National Collection of Fine Arts).

16 (3) the term “Federal agency” means any depart-
17 ment, agency, or establishment of the Federal Gov-
18 ernment.

19 (c) Whenever a public building is to be constructed
20 by or under contract to a Federal agency, the Director and
21 the head of the Federal agency which will have jurisdiction
22 over such building upon its completion shall jointly deter-
23 mine what percentage, if any, of the total amount of money
24 available for the construction of such building should be used
25 to provide decorative art work for such building. Such

1 determination shall be based upon a consideration of the
2 purposes for which the building is to be used, the types of
3 decorative art work which would be most fitting and appro-
4 priate in the light of such purposes, and any other factors
5 deemed relevant by the Director or such agency head.
6 Within the limits of the percentage determined under the
7 first sentence of this subsection, the Director and the agency
8 head shall jointly prescribe the type and extent of the deco-
9 rative art work, if any, to be provided for such building,
10 and shall, as provided in subsection (d), select the artists,
11 sculptors, or other persons to execute such work.

12 (d) The Director shall establish a system of open,
13 anonymous, juried competitions to be used by each Federal
14 agency, under the supervision of the Director, in selecting
15 the persons who will execute the decorative art work to be
16 provided pursuant to the determination made under' subsec-
17 tion (c) for any public building which, upon completion of
18 construction, will be under the jurisdiction of such agency.
19 In conducting such competitions, every opportunity shall be
20 given to artists, sculptors, and other persons from the com-
21 munity in which the construction will occur, but no artist,
22 sculptor, or other person shall be selected to execute any
23 such work except upon the sole basis of his artistic
24 qualifications.

25 (e) In the event that the Director and the agency head

1 concerned determine that no decorative art work should be
2 provided for any building, a sum equal to one per centum of
3 the total amount of money made available for the construc-
4 tion of such building shall be placed in a special fund, to be
5 administered jointly by the Director and the agency head.
6 Money in such special fund may be used, whenever the
7 Director and the agency head concerned determine that it is
8 advisable to do so, in supplementing amounts made available
9 thereafter to provide decorative art work for buildings under
10 the jurisdiction of that agency by providing special or addi-
11 tional decorative art work for such buildings.

12 (f) Whenever Federal funds are to be made available
13 to any State, county, or municipality as a loan or grant-in-
14 aid, and any part of such funds are to be used in the con-
15 struction of public buildings, the head of the agency making
16 such funds available shall consult with the Director with
17 respect to the desirability and appropriateness of requiring,
18 in the applicable plan or agreement under which the funds
19 are made available, the provision of decorative art work for
20 such buildings; and any such plan or agreement shall contain
21 such requirements with respect to the provision of decorative
22 art work as may be agreed upon by the Director and such
23 agency head.

24 SEC. 21. The Congress hereby reaffirms its belief in
25 the essential nature of the contributions being made by fine

1 arts to the morale, health, and general welfare of the Nation,
2 and in the need for taking all possible steps to further en-
3 courage the development and increase the stature of the
4 fine arts in the United States. The Congress accordingly
5 expresses the hope that, with more complete recognition of
6 the importance of the fine arts in our society, action will be
7 taken to establish in the Government, on an equal footing
8 with the other departments of the Government, a new De-
9 partment of Education and Arts, and to transfer to such
10 Department (along with educational and related functions
11 now being exercised by other agencies of the Government)
12 the functions vested in the Commission or otherwise provided
13 for by this Act.

14 SEC. 22. For the purposes of this Act—

15 (1) the term “fine arts” includes opera and other
16 forms of music, drama, ballet and other forms of dance,
17 literature, poetry, architecture, landscape architecture,
18 motion pictures, still photography, radio and television,
19 iron work, pottery, weaving, woodwork, ceramics, work
20 in metals, engraving, printing, sculpture and painting, and
21 other plastic and graphic arts.

22 (2) the term “nonprofit organization” means any

1 public or private foundation, charitable trust, accredited
2 college or university, or other organization (whether
3 or not incorporated), no part of the net earnings of
4 which inures to the benefit of any of its stockholders
5 or members.

83d CONGRESS
1st Session

H. R. 5397

A BILL

To provide for the establishment of a National War Memorial Arts Commission, and for other purposes.

By Mr. HOWELL

MAY 26, 1953

Referred to the Committee on Education and Labor

October 22, 1953

DISCUSSION PERTAINING TO THE AMERICAN FEDERATION OF LABOR BUILDING

MR. ~~CAEMMERER~~: I will ask him in.

(Enter Mr. Walker and Mr. Masi)

MR. WALKER: I wish you would do what Pietro is doing and look at the floor plan first which is about six or seven pages in, of the brochure which I am presenting. It will give you some idea of our approach to the plan problem.

As you probably know, this is the building for the American Federation of Labor and it is to be on a site immediately in back of St. John's Chapel.

This has had, to date, the unanimous approval of the Executive Committee of the American Federation of Labor and also of the Vestry of the Chapel itself. The lot extends from the Lafayette Hotel on the north to a line that was just about ten feet north of the Chapel.

The agreement was made between the American Federation of Labor and the Chapel swapping some land, land on 16th Street, where the present parish houses are of the Chapel, for the Ashburton House.

CHAIRMAN FINLEY: Allow me to say it is a church, designed by Latrobe. For many years I was a vestryman at St. John's Church. It is one of the oldest churches in Washington, I think.

MR. WALKER: The Church controls now the that and the Ashburton House, the Ashburton House as parish house. That gave us about 165 feet along 16th Street for a front.

One of the things which immediately struck me was the fact that with an old building of this kind, we probably should keep as far away from it as we possibly could and we have kept ten feet away from the property line for basement and ten feet away for our superstructure so that from the property line to the building

EXHIBIT B

line of the new building, there is 20 feet; and then we are developing a garage, two stories of garage in the basement and we are using the land that the present parish houses are on for a driveway down into the basement, and then we are going to use hydraulic lifts to take care of the second basement.

We also are thinking of the effect of the portico on the church and the steeple. We thought it would be a great improvement if we set back the building from our property line on 16th Street to another ten feet. It is not quite ten feet, eventually, because of the fact of the differences of construction. I think it is about nine feet.

Now, that gives you some idea of how we are placing the building on the lot and we hope, and the vestry is very happy to work with us in making a combined garden between the two buildings so that eventually we hope to take down the present gatepost and just have the church stand in the garden and the building itself stand in the garden.

CHAIRMAN FINLEY: Could I ask a question there?

The land which has been acquired by the American Federation of Labor is all the land between the St. John's Church and the Lafayette Hotel?

MR. WALKER: That is right.

CHAIRMAN FINLEY: And in exchange the church got the Freeman-Buckingham house or Ashburton House on H Street so that all the property owned by the church would be the church building and the Ashburton House?

MR. WALKER: It is a better arrangement.

CHAIRMAN FINLEY: Yes.

MR. WALKER: I talked about that terrible abortion on the back of the church and put it back into its original shape and then use the new house for a parish house and connect it so that you could use it. It is too bad it has such a fine building spoiled by that abortion on the back of it.

Internal Bureau of the National Bureau of Investigation.

RECEIVED BY THE BUREAU OF INVESTIGATION, U. S. DEPARTMENT OF JUSTICE, WASHINGTON, D. C.

TO THE DIRECTOR, BUREAU OF INVESTIGATION, U. S. DEPARTMENT OF JUSTICE, WASHINGTON, D. C.

FROM THE SAC, NEW YORK (100-100000) (P)

SUBJECT: ALGER HISS; RUTH HISS; ALGER HISS, JR.; ALGER HISS, SR.; ALGER HISS, MRS.

RE: NEW YORK TELETYPE TO BUREAU, APRIL 10, 1950.

Enclosed for the Bureau are two copies of a letterhead memorandum (LHM) dated and captioned as above.

The LHM is being prepared in response to a request from the New York Office dated April 7, 1950.

The LHM contains information regarding the activities of the HISS family in New York City.

The LHM is being prepared in response to a request from the New York Office dated April 7, 1950.

Very truly yours,

Special Agent in Charge, New York Office.

Enclosed for the Bureau are two copies of a letterhead memorandum (LHM) dated and captioned as above.

The LHM is being prepared in response to a request from the New York Office dated April 7, 1950.

Very truly yours,

Special Agent in Charge, New York Office.

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Very truly yours,

Special Agent in Charge, New York Office.

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The LHM is being prepared in response to a request from the New York Office dated April 7, 1950.

Very truly yours,

Special Agent in Charge, New York Office.

CHAIRMAN FINLEY: The church was designed by Latrobe, Benjamin Latrobe.

MR. WALKER: We made a very careful study of the building alongside of it and tried to come up with a building in design that would not hurt the church.

MR. BELLUSCHI: You said you tried. Did you?

MR. WALKER: Yes.

MR. BELLUSCHI: I think it is fortunate for the church to have something like this, so carefully studied.

MR. WALKER: The point about it is that we are limited in height to 90 feet in residential. We are trying to get relief of a foot or so because of the setting back of the building, and the we have penthouse privileges above that and so on and so forth. The building will be probably constructed of marble. The American Federation of Labor wants white marble and I prefer pink Tennessee. I would rather see a quieter building than a flashy building back of a church.

What we have tried to do on this is to get a certain classic quality to go with the church, at the same time not hurt my feelings as a man living in these times. We are trying to get a great deal of delicacy of detail in the design and while the stones are large in size they will be surrounded by a slight rustication; the rustication will probably be not more than five-eighths of an inch.

MR. BELLUSCHI: Are those lines rustication?

MR. WALKER: Yes, sir; a channel to cover the joint--you see, so that you get these large stones. They all represent a stone, and on the south side of the building we have raised and hope to go before the Zoning Board and get permission to do it, raise the board room which is on the center of the south side to rooms about 17 feet high, about 50 feet long, and I think 26 feet wide, so we can get a rather fine central motif in the center.

Something else rather interesting about this design. Having traveled around the world recently a great deal, I have come to the conclusion that a good

1. The church was destroyed by fire in 1850.

2. It was a very small church of the early 18th century.

3. It was a building of brick and stone.

4. It was a very small church.

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28. It was a very small church.

deal of architecture we are doing is rather stiff and hard and rigid and so on and so forth--so, from the front of the building facing 16th Street it has a diminishing scale of modules as seen from the center to the corner. In other words, each bay is an inch and three quarters less than the one alongside of it, and that also wraps around the south side on both ends so that you get this feeling of--what I am trying to do with this is get something which you don't understand what it is all about but you know it isn't hard and rigid.

I think these drawings give somewhat the effect I am after, that it is not too severe and too mechanical in its effect.

MR. BELLUSCHI: I don't understand that inch and a half.

MR. WALKER: Inch and three quarters more than this and this is an inch and three quarters more than this, and this (still indicating) is an inch and three quarters more than that.

MR. BELLUSCHI: You can't detect it from the eye?

MR. WALKER: You would have the feeling that something was happening because you have got practically four inches difference, eventually, between this opening and a little more than four inches, about five inches, so that this is five inches narrower; and then you will notice that on this first floor you have a sweep that follows along the sweep of the drive. That comes in and gives you sort of an invitation to come in and these columns are also around that. This is quite tricky when it comes to structure, but we do maintain a ten-foot module, strangely enough, with our beams.

By the way, this building is designed on a ten-foot office module.

MR. BELLUSCHI: You say the columns follow. I did not get that.

MR. WALKER: This is still--in back of this is a ten-foot modular steel structure. It is not always exactly on center but it is there just the same.

MR. PEETS: The window changes in relation to the post.

MR. WALKER: The plan of the first floor has been changed. We are no longer to have an auditorium of this size but a conference room and library has been put on the first floor--but this little trophy room, sort of a niche--very peculiar trophies that the American Federation of Labor exhibited--

MR. BELLUSCHI: The auditorium is not there.

MR. WALKER: Not any more. There is a conference room and a library.

MR. BELLUSCHI: No auditorium at all in the building?

MR. WALKER: No auditorium at all. They don't want the auditorium, but this broadcasting and reporting studio is still part of the plan and the conference room will hold about 75 to 100 people. As you come in the lobby, you are faced by a wall and the wall, I think, is 60 feet long and it is about 17 feet high and we have to have a mosaic mural on that wall, and I think that is about the amount of art that will go.

CHAIRMAN FINLEY: Is this the entrance lobby here?

MR. WALKER: Looking toward the church.

CHAIRMAN FINLEY: Glass wall?

MR. WALKER: That is right.

CHAIRMAN FINLEY: What is the space between that wall and the church?

MR. WALKER: Twenty feet.

CHAIRMAN FINLEY: You plan to have a little garden?

MR. WALKER: A pool of water, and so on and so forth.

As I say, we take down the post between there, at the gate, and try to open it up.

MR. BELLUSCHI: It was intended to have the two curved wings there to be the same material, marble?

MR. WALKER: That is right. What we want to do is have the pier come down and express itself around the bottom and then go around here and be wide open.

But you get a sense of a more monumental effect with that marble sweep in there before you get the glass.

MR. BELLUSCHI: I wonder if it is far back enough, being the same material, where you really, in fact, in reality, have a very heavy pier and then support.

MR. WALKER: You want to get something that you don't know hardly what is happening there. I do not want it to be too obvious because of this very delicate treatment of the stone above. I think the thing has got to have--

MR. PEETS: I am a little bothered by the fact that there is no end column, let us say, the diagonal view of the end of your--that seems to be something a little fictitious there about the relationship, especially in the side view. If they were returned, if you had instead of a column a short piece of wall put in--

MR. WALKER: I, myself, have no feelings of dismay about the fact that you do not turn the corner or get a column there. The wall seems to me perfectly obvious. Who was it who invented the free-standing wall? It is an old classical device. It comes from the old temples and this is pretty close to the Greek temples in using a wall in this way.

MR. PEETS: I would like to bring the architects out on that and see whether they would like to comment.

CHAIRMAN FINLEY: Let me ask you about the mechanical equipment on top of the penthouse. I suppose you must have it, of course, for the building to function. But it seems to me it is very heavy in relation to the church. It is going to be the feature that you notice overtopping the spire of the church.

MR. WALKER: There is a question. When we started off we had a flat line across there. I thought the flat line was more objectionable than trying to soften it, in fact, in relation to the top of the spire, and we have not got that line yet, that softening line, to my satisfaction. This comes as close as anything we have

done with it. But it is just something to take away that hard, rigid, effect which you get so often on tops of buildings and I do not think it is going to appear heavy at all.

MR. PEETS: What would be the material?

MR. WALKER: Marble, too; all marble.

MR. PEETS: Would it not be better if it were a darker color?

MR. WALKER: Actually, the whole thing moves together. This sets back.

We will have a marble floor on this terrace coming up here and then this sets back ten feet on the side, you see, and gives this a chance for this board room to have a terrace out in front of it. This goes right straight up and weaves itself together. This wall comes up here.

MR. PEETS: But the superstructure would more definitely look as if it were set up if it were a different color, a darker color. That area always interests me very much on account of the color and the disposition of the planes of the Veterans Administration Building and I felt that they form an ideal background for the church. There is a brownish-gray color and the windows are broken up by strips that reduce the scale and the planes are not all uniform; some are at angles. They break up the planes and it seems to me it makes a perfect background for the St. John's Church.

Now, your building is going to come here. I think it is just about as good as Pietro says you can put on that place, particularly that open space on the top floor; that is a marvelous softening of the building. I like the superstructure as destroying that long, straight line from this view.

MR. HUDNUT: I think it is too busy at the top there. You have an open arcade and then you have this plus the undulating line and that is going to be very disturbing to the church.

MR. PEETS: Possibly my answer would be that the church itself is complex and broken up.

MR. HUDNUT: That is just why it calls for a plain background.

MR. WALKER: If I may go back to the idea of the same color, I think that the building should have color within itself. For instance, where you have got this great, simple mass of stone work for five floors in there, I think the top of it then can be florated a bit so you have some sense of richness. Again we brought up these piers to give a sense of shadow up in there so that we get a shadow line from the little pier here forming again in the back. As you notice on this drawing, we hope you get some sort of a breeze in there to take some of the glare out of the window there. I think that a certain amount of richness is necessary on this building. I do not think it has to be so definitely bleak just because the church is here. I think it has some right to have character of its own.

MR. HUDNUT: I like the building. I am not being captious about it. However, I think there is a dissonance between the classic quality of the lower stories which would be a gesture toward the church and the upper part which is not classical at all.

MR. WALKER: Go on with you. Even the historians would not make a statement like that.

MR. HUDNUT: I think it is classic to here and neo-classic up there.

Just not discussing the building by itself but in relation to the church, that needs more peace up there against that very busy tower.

MR. WALKER: May I answer that? When we started on that this was just a simple mass with windows in it and it was pretty strong. You had a feeling that something had been done, something had to be done to soften it a bit. As you set this back, and I am very keen about setting this back, this surface rises up here.

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you get a mass of masonry bigger than any other mass of masonry on the whole building from the setback out there, at this level, on up to there. It is really terrific and something had to be done with it.

MR. BELLUSCHI: I think we are all disturbed a little maybe for several reasons. My feeling is, and anybody's feeling is as good as another's, that you are introducing something--this is a simple element and fine; this and this is another one and here you interject this and introduce something that goes neither with this nor with that. When you say it is a little busy, I quite agree that you have too many things going on. You have these intersecting and these which are not strong enough. I would prefer to see this treated as a unit and spring from that and maybe have a richness, an over-all richness, rather than do it just the way you do it.

MR. WALKER: Yes, I know that.

MR. PEETS: Does not the colonnade run all the way through?

MR. WALKER: The colonnade stops there and there; then this thing rises up on the plane of the penthouse. You see, it is way back in here, back on the line of the back wall of this arcade.

MR. PEETS: I see what you mean. I see what Dean Hudnut meant when he said it was busy.

MR. HUDNUT: The break in that line, the break in that plane--

MR. WALKER: If you were to take that arcade out of this and run it all the way across, that would be true.

MR. BELLUSCHI: I don't mind at all the bigness but I have a feeling that there is just a little bit of confused statement there, too many things going on, maybe not so obvious because everything is in very fine detail, so all you see is mass but the way it is shown here, you get just a little bit of feeling of consumption, not quite clarity of statement,

MR. WALKER: Take the drawing at the beginning which is a little bit more than an architectural drawing. I think you get perhaps a little better appreciation of just exactly what is happening up there and how really simple the shadowy quality of that is.

MR. BELLUSCHI: I am sure that in reality all those things would not count as much but you can see them.

MR. WALKER: I think that is a better representation of it than the one done with the charcoal.

CHAIRMAN FINLEY: I think it is a very good building but what I like least about it is this box on top; I think it should be a straight line. I think those curved lines are in conflict with all the rest of the building. It does not seem to go with that building at all. It is necessary to have a box up there but I think it should be at least a straight, square box.

MR. HUDNUT: I am inclined to agree on that with Mr. Finley. I am just worried about--when you say here: we are classic--and we have modern over it. I like that. I think that is going to be very fine. But up here it changes in scale. It gets very busy. The classic feeling, the repose, simplicity, disappear at the very time you need it most behind that spire.

MR. WALKER: The church flows into something different several times, and if you will look at the scale, the different things on that spire there, and relate the scale back across the church, you will find that there is a very definite relation, a thoughtful relation of scale between the two. I think it would be rather unfortunate to have to have a square line across that building. I think it is one of these modern affectations that everything has to be rigidly strained whereas in the period of the classics they never thought of things being strained.

MR. PEETS: The principal function of this building is to serve as a background of this church?

MR. WALKER: The principal function of this building is to serve the American Federation of Labor, and I must say of all the clients, they are one of the clients, they are one of the most intelligent groups. They have been very thoughtful from the very beginning about the swapping of the land so that the old house would be preserved, and they have been perfectly willing not to build across the entire area, all of it, although they could. They have been very fine in their reaction toward this site and this problem. They want to have a friendly sense of neighborliness to the church.

MR. HUDNUT: I think, Mr. Chairman, that the care with which the building has been conceived is such that we would be rather captious to make any detrimental comments but I hope you will let me make them just the same.

I think it is a swell job. You have taken into consideration all the human elements in it, which is wonderful. I still stick to my point, though: it is too busy.

MR. NEILD: Mr. Walker, if this open portico on the upper floor were continued, would that not do away with--

MR. WALKER: It is a pretty dry building; we tried it. This building happens to have been designed more by my lily white hands than any we have done recently. I was home during the summer ill a great deal while the job was being done so I made the designs for it. I tried out a great many different experiments of my own, then came in and got better draftsmen to do it for me.

MR. PEETS: Did you come out and walk in Lafayette Square and look at the whole thing from that point of view?

MR. WALKER: We did that again this morning. I have done it several times.

MR. BELLUSCHI: May I make a general statement? I would like to move that we accept it as it stands with just three or four comments and that is just as in a spirit of giving of one biased.

One, I feel that the center part I don't mind at all, either the size or the curves. I think that they are fine and I think it needs a little movement to get away from the deadliness of a box, but I think that probably--

MR. WALKER: Needs study.

MR. BELLUSCHI: Needs a little study.

I am sure that this is just a rendering. I have a feeling that that cornice there is really too heavy. This is not quite so heavy.

MR. WALKER: This is what we are striving for and I think that this gives you a fairly good idea of what we are trying for.

MR. BELLUSCHI: You see what it does. It puts a cap to this, prevents it from tying in and rising there.

MR. WALKER: This has come down quite a bit below and now we are trying to get this back, right to the beam.

MR. BELLUSCHI: The other final comment that I would make is that I share somewhat perhaps not so strongly as Mr. Peets on perhaps what might be called the trickiness of those (indicating). I would prefer to see the column freestanding, all of them, and have that treated as a screen, just slightly darker or even the same material. But there seems to be a little element of trickiness which I think detracts in the long run, in my own mind, but I am not quite as strong; I am delighted to see a little movement, a little interest there.

MR. WALKER: To my mind, this could not be done unless you were doing it in a very fine material and the same material.

MR. BELLUSCHI: That is right. I would agree with you on that.

MR. WALKER: In other words, if we can get the delicacy of joining, the thing will be almost monolithic with just a certain movement in it. I am saying that we have big stones in the hall and I went to the Alhambra a while ago. They have some tremendous stones in the Alhambra, but they have polished joints; they practically disappear; so you have this lovely sense of difference of color between the stones rather than a series of joints. If we can get some of that quality in this--

MR. HUDNUT: I second Mr. Belluschi's motion, Mr. Chairman.

MR. PEETS: Mr. Chairman, I agree that it is a beautiful building and it is so good. There has been an entirely different spirit here in talking about this building than there has been for some time; there frequently is not; a building comes in and we kind of sink, we haven't anything to say.

This is fundamentally a fine building, but still I would like, and I think it is up to the other architectural members to put on the record, our more definite record, some reservations as to one hundred percent approval.

I would like to add a brief note on that subject, if I may, if it may be included with the letter of approval, and I would suppose that Mr. Hudnut at least would like to do the same.

MR. HUDNUT: Yes; I see no reason for not expressing our reservations on the things we discussed. They can go without being in the motion itself.

MR. PEETS: No, I do not think so; except the motion says, approved, and then we agree between us that we will write a letter giving the reasoning of the various members, the reasoning the various members went through before the voting.

CHAIRMAN FINLEY: Do you think that would be a wise procedure to establish? I would think it is better just to approve the building.

MR. HUDNUT: I think Mr. Walker has heard all of our comments.

MR. WALKER: I have got reservations on parts of the building, too. A 90-foot building at the curb and not the building line. It has played havoc with some of our proportions, and I am going to go before the Board of Appeals and see if I cannot get the 90 feet from the building line because all these things are so subtle, but they add up. The shape of the windows becomes a little more square and all those sort of things, which is not so happy. But I want to make another study. We have not finished studying the top of this building at all but I still have a very strong feeling that after my first sketches of this thing that the severe top was too unhappy.

I have in mind at the moment the Library of Congress annex which is a white marble building. It has a set back top story somewhat like this. That was made of the same material. I am perfectly convinced that the building in the near views and especially in the distant views would look much better if that top part had been darkened. There is a kind of transition between the white building and the blue sky.

MR. WALKER: I am not very keen about either Georgian or Vermont marble. I would rather have the Tennessee myself.

MR. PEETS: Very good. I withdraw--

MR. CAEMMERER: The Commission is meeting again Thursday, November 19, if you think there would be any further submissions.

MR. WALKER: I think that I have got your ideas. If you think the building generally is on its way to some sort of a sound solution, I will proceed. The last time I was before this board I suggested the architect be permitted to go ahead and detail his building.

MR. HUDNUT: That sign, American Federation of Labor, will not be too aggressive, will it?

MR. WALKER: It will be carved in the building.

MR. HUDNUT: It won't be neon lights?

MR. WALKER: No, no. They are a very understanding group of men. I have known George Meany for a great many years. I was tremendously pleased with their whole attitude on this building.

CHAIRMAN FINLEY: I know the church is very happy over being able to get the Freeman House and straighten out that area between the church and that hotel. So I think it will work out happily for all of us.

I would like you to try a straight line on that box on top there.

Are there any further comments on the resolution?

MR. de WELDON: I am disturbed about the columns not lining up and especially in perspective you will exaggerate your perspective by having the end, the distance between the end columns on the seven floor wider than--

MR. WALKER: They do line up. This column lines up with this.

MR. de WELDON: On the front, but not on the side elevation.

MR. WALKER: Yes, I think they do.

MR. BELLUSCHI: Which drawing is that, Felix?

MR. de WELDON: The south elevation.

MR. WALKER: These things are exactly on the center of each one.

MR. PEETS: But not the front. Of course, in front the columns are ten feet apart.

MR. WALKER: No, they are not. The steel columns are but not the architectural columns. These are all slightly less.

MR. PEETS: Even those?

MR. WALKER: Even those.

MR. NEILD: What happens on the side?

MR. WALKER: It goes down to here; then it becomes the same facing.

MR. NEILD: They increase from the corner, the spacings?

MR. WALKER: That's right.

MR. de WELDON: They do line up?

MR. WALKER: They do line up, yes.

MR. de WELDON: Another question I would like to have answered. Do you have to have joints on the corners of the stone? I think it is against all masonry to have joints on the corners.

MR. de WELDON: These stones are going to be very thin. They will be slabs that will be held in place by steel mostly and probably have a mitered joint in there.

MR. de WELDON: I think it is preferable to have a cornerstone--

MR. WALKER: You can't get a cornerstone that will go around that corner unless you do ashlar. This is not ashlar at all. This is veneer of stone.

CHAIRMAN FINLEY: Are you satisfied?

MR. de WELDON: Yes, sir.

CHAIRMAN FINLEY: Are there any other questions?

MR. NEILD: May I ask just one question? Is it understood that he will restudy this upper central portion on the south for his own satisfaction?

MR. WALKER: Yes, that is right.

CHAIRMAN FINLEY: Would you mind restating the motion?

MR. BELLUSCHI: Briefly, the motion was that the design for this American Federation of Labor Building be approved as presented. Following the motion it was suggested that the top penthouse be ~~restudied~~, perhaps simplified, and theat the cap molding immediately above the portico on the top floor also be restudied. The comment was also made that the curved wall at the first floor entrance was a little

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tricky. I personally feel that all columns should be exposed as expressive of the structure and the wall be treated merely as a screen. The architect of course, must have freedom to express that sort of detail, and I don't think he should be made to change his conception if he feels strongly about it.

MR. HUDNUT: Is that all of that motion?

MR. BELLUSCHI: No, Mr. Walker asked me to comment on that. There were several suggested architectural matters of detail I don't think should be in the motion.

CHAIRMAN FINLEY: I want the Commission to understand. Do you approve it without any suggestions or do you make suggestions?

MR. WALKER: I think I have got your suggestions.

MR. BELLUSCHI: I think that is all we need to do.

CHAIRMAN FINLEY: They are not mandatory; they are merely suggestions.

MR. WALKER: I hope you got what I feel about this. This is an unusual opportunity to do a building. It is a site that is very remarkable, and so on and so forth. I am going to slip up as little as I can.

CHAIRMAN FINLEY: In effect, the motion is that the Commission approves the building and has made certain suggestions which they hope the architect will study and if he so desires, come back at the next meeting.

MR. WALKER: I may not be back at the next meeting. I will have Mr. de Masi come back and finish the design when it is through.

CHAIRMAN FINLEY: I will put the motion: all in favor say aye; opposed, no.

(The motion was then put to a vote and unanimously carried.)

CHAIRMAN FINLEY: It is approved.

MR. WALKER: We still have quite a sizeable job on this in getting all this to work. We can make these lovely drawings and then we have to make them work.

Thank you very much, gentlemen.

D R A F T

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

November 16, 1953

Dear Mr. Walker:

The Commission of Fine Arts, at their meeting on October 22, 1953, adopted the following resolution with reference to the design that you submitted, in behalf of your firm, for the new American Federation of Labor Building, at Sixteenth Street near H Street, Northwest:

"That the design for this American Federation of Labor Building be approved as presented."

The Commission took note of your statement that the building is to be faced in marble.

For The Commission of Fine Arts:

Sincerely yours,

David E. Finley,
Chairman.

Mr. Ralph Walker,
101 Park Avenue,
New York 17, New York.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

November 6, 1953

Dear Mr. Coe:

The Commission of Fine Arts, at their meeting on October 22, 1953, considered a revised design which you submitted for the Van Ness Elementary School Building at 5th and M Streets, Northeast.

The Commission approved the design with the further suggestion that the auditorium be separated from the school building, and that the doors be given further study.

For The Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. Merrel A. Coe,
Municipal Architect,
Engineer Department,
District Building,
Washington D. C.

83D CONGRESS
1ST SESSION

H. R. 6542

IN THE HOUSE OF REPRESENTATIVES

JULY 27, 1953

Mr. OAKMAN introduced the following bill; which was referred to the Committee on Public Works

A BILL

To authorize the Administrator of General Services to dispose of certain real property in the District of Columbia, and to appropriate the proceeds of such disposal.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That the Administrator of General Services is hereby author-
4 ized to dispose of the Civil Service Commission building,
5 formerly known as the Patent Office Building, and the site
6 thereof located between Seventh and Ninth Streets and
7 between F and G Streets Northwest, in the District of
8 Columbia, in the manner and for the purposes provided in
9 this Act and upon such other terms and conditions as the
10 Administrator deems proper, and to execute such docu-

1 ments for the transfer of title in said property and take such
2 other action as he deems necessary or proper to dispose of
3 such property pursuant to the provisions of this Act.

4 SEC. 2. It is the intent of the Congress in enacting this
5 legislation to make available a site in the principal business
6 section of the District of Columbia for the erection by pri-
7 vate enterprise of a building to be used for the parking of
8 motor vehicles off the street for the convenience of the busi-
9 ness community and its patrons and customers. The Admin-
10 istrator is authorized to impose such restrictions in connection
11 with the disposal of the property above described as will
12 assure the use of the property for such purposes for a rea-
13 sonable period of time.

14 SEC. 3. Such disposal may be effected, by sale or ex-
15 change, for cash or other real property. Any property re-
16 ceived in exchange may be used in lieu of the building dis-
17 posed of, or as the site for the construction of a building to be
18 so used. Any monetary proceeds of such sale or exchange
19 are hereby appropriated, and appropriation of such addi-
20 tional sums as may be necessary is hereby authorized, for
21 the acquisition of a building or a site for a building, to re-
22 place the building as disposed of, and for the repair, altera-
23 tion, or improvement of any building, or the construction
24 of a new building, on any site presently owned or hereafter
25 acquired by the United States, to replace the building so dis-

1 posed of. If the Administrator determines it to be necessary
2 in the interest of economy or efficiency, such disposal may
3 be effected on terms providing that possession of the prop-
4 erty disposed of shall not be surrendered by the United
5 States until the actual or expected date of occupancy of the
6 building acquired or constructed to replace the building
7 disposed of.

8 SEC. 4. Such disposal may be effected without regard
9 to any provision of existing law for advertising if the Ad-
10 ministrator shall determine that disposal in such manner
11 will better protect the public interest and better accomplish
12 the purposes of this Act.

13 SEC. 5. No proposed agreement with respect to the dis-
14 posal of property herein authorized shall be executed unless
15 it has been submitted, thirty days prior to its effective date,
16 to the President of the Senate and to the Speaker of the
17 House of Representatives for appropriate reference to com-
18 mittees.

83^d CONGRESS
1ST Session

H. R. 6542

A BILL

To authorize the Administrator of General Services to dispose of certain real property in the District of Columbia, and to appropriate the proceeds of such disposal.

By Mr. OAKMAN

JULY 27, 1953

Referred to the Committee on Public Works

S. 2541

IN THE SENATE OF THE UNITED STATES

JULY 31 (legislative day, JULY 27), 1953

MR. MARTIN (by request) introduced the following bill; which was read twice
and referred to the Committee on Public Works

A BILL

To authorize the Administrator of General Services to dispose of certain real property in the District of Columbia, and to appropriate the proceeds of such disposal.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That the Administrator of General Services is hereby author-
4 ized to dispose of the Civil Service Commission Building,
5 formerly known as the Patent Office Building, and the site
6 thereof located between Seventh and Ninth Streets and
7 between F and G Streets Northwest, in the District of
8 Columbia, in the manner and for the purposes provided in
9 this Act and upon such other terms and conditions as the
10 Administrator deems proper, and to execute such docu-

1 ments for the transfer of title in said property and take such
2 other action as he deems necessary or proper to dispose of
3 such property pursuant to the provisions of this Act.

4 SEC. 2. It is the intent of the Congress in enacting this
5 legislation to make available a site in the principal business
6 section of the District of Columbia for the erection by pri-
7 vate enterprise of a building to be used for the parking of
8 motor vehicles off the street for the convenience of the busi-
9 ness community and its patrons and customers. The Admin-
10 istrator is authorized to impose such restrictions in connection
11 with the disposal of the property above described as will
12 assure the use of the property for such purposes for a rea-
13 sonable period of time.

14 SEC. 3. Such disposal may be effected, by sale or ex-
15 change, for cash or other real property. Any property re-
16 ceived in exchange may be used in lieu of the building dis-
17 posed of, or as the site for the construction of a building to be
18 so used. Any monetary proceeds of such sale or exchange
19 are hereby appropriated, and appropriation of such addi-
20 tional sums as may be necessary is hereby authorized, for
21 the acquisition of a building or a site for a building, to re-
22 place the building as disposed of, and for the repair, altera-
23 tion, or improvement of any building, or the construction
24 of a new building, on any site presently owned or hereafter
25 acquired by the United States, to replace the building so dis-

1 posed of. If the Administrator determines it to be necessary
2 in the interest of economy or efficiency, such disposal may
3 be effected on terms providing that possession of the prop-
4 erty disposed of shall not be surrendered by the United
5 States until the actual or expected date of occupancy of the
6 building acquired or constructed to replace the building
7 disposed of.

8 SEC. 4. Such disposal may be effected without regard
9 to any provision of existing law for advertising if the Ad-
10 ministrator shall determine that disposal in such manner
11 will better protect the public interest and better accomplish
12 the purposes of this Act.

13 SEC. 5. No proposed agreement with respect to the dis-
14 posal of property herein authorized shall be executed unless
15 it has been submitted, thirty days prior to its effective date,
16 to the President of the Senate and to the Speaker of the
17 House of Representatives for appropriate reference to com-
18 mittees.

A BILL

To authorize the Administrator of General Services to dispose of certain real property in the District of Columbia, and to appropriate the proceeds of such disposal.

By Mr. MARTIN

JULY 31 (legislative day, JULY 27), 1953
Read twice and referred to the Committee on
Public Works

C O P Y

MILTON L. GRIGG
910 West Main Street
Charlottesville, Virginia

5 October 1953

Fine Arts Commission
Department of Interior
18th and C Streets, N. W.
Washington, D. C.

Gentlemen:

In behalf of the Committee for the Preservation of Historic Monuments, of the American Institute of Architects, I am writing to determine the attitude of your Commission toward S. 2541 and H. R. 6542, bills authorizing the Administrator of General Services to dispose of the Civil Service Commission Building at Seventh and F Streets. Our Committee is inclined to view with regret the proposed demolition of this notable building and the throwing into private hands a spot reserved in the L'Enfant Plan for focal spotting.

As you possibly know, the Institute has recently moved to reaffirm its historic position toward the preservation of the McMillan Plan. Therefore we feel that if the proposed demolition of the Patent Office does not conform to policy of your Commission, our Committee should seek to have energetic adverse action initiated by the Board of the Institute.

In order that we may not work at cross purposes will you be so good as to advise me of the Commission's attitude in this matter.

Very truly yours,
Sgd.
Milton L. Grigg

MLG:e

cc: Mr. Earl H. Reed
Mr. L. M. Leisenring

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1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

cc: Mr. J. H. ...
Mr. J. H. ...

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

November 10, 1953

Dear Mr. Grigg:

The Commission of Fine Arts, at their meeting on October 22, 1953, had before them your letter of October 5, requesting, in behalf of your Committee for the Preservation of Historic Monuments, of the American Institute of Architects, the advice of the Commission of Fine Arts concerning H. R. 6542 (and its companion Bill, S. 2541, Bills authorizing the Administrator of General Services to dispose of the Civil Service Commission building at Seventh and F Streets, Northwest, better known as "The Old Patent Office Building."

The Commission unanimously disapproved the disposition of the Old Patent Office Building since it is an architectural monument in the National Capital, designed by the distinguished American Architect, Robert Mills.

The Commission have made an adverse report on H. R. 6542 to Congressman Dondero, Chairman of the Committee on Public Works, of the House of Representatives. I am enclosing a copy of the report.

For The Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. Milton L. Grigg, F.A.I.A.,
Chairman, Committee for the
Preservation of Historic Monuments,
American Institute of Architects,
The Octagon, Washington D. C.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

November 5, 1953

My dear Congressman Dondero:

I wish to thank you for your letter of October 8th with the enclosed copy of H. R. 6542, "To authorize the Administrator of General Services to dispose of certain real property in the District of Columbia, and to appropriate the proceeds of such disposal."

I read your letter to the Commission of Fine Arts at the meeting held on October 22nd when the members gave careful consideration to the proposed legislation. The Commission noted that in this Bill it is proposed to dispose of the building known as the Old Patent Office at Ninth and F Streets, Northwest, now occupied by the Civil Service Commission, and to replace it "...by private enterprise of a building to be used for the parking of motor vehicles off the street for the convenience of the business community and its patrons and customers."

The Commission could not give its approval to the destruction of an important historical and architectural monument such as the Old Patent Office. They feel that this building, which was designed by the distinguished American architect, Robert Mills, should be preserved, and that its destruction, as a result of action taken by the Federal Government, would have a discouraging effect on the movement for the preservation of architectural and historical monuments in this country in which the Federal Government has taken such an important part.

The Commission hopes that the Old Patent Office Building may be preserved and that the proposed legislation will not be enacted into law.

For the Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Honorable George A. Dondero
Chairman
Committee on Public Works
House of Representatives
Washington, D. C.

DEF:seb:pav

EXHIBIT D-3

October 22, 1953

Old Patent Office Building

CHAIRMAN FINLEY: The next item is a report on H. R. 6542 disposing of "Old Patent Office Building."

I think I had better read this bill. I only heard of it myself from Mr. Caemmerer two days ago. It is an extraordinary proposal. Here is a photograph of the Patent Office. It was designed by Robert Mills. Am I right, Mr. Caemmerer?

MR. CAEMMERER: Yes. It is one of the architectural monuments. It has been there 100 years.

CHAIRMAN FINLEY: It has been considered a very important architectural monument.

MR. BELLUSCHI: What do they want?

CHAIRMAN FINLEY: I think it is quite an unusual bill. There are identical bills in the House and in the Senate, I presume.

MR. CAEMMERER: H. R. 6542 and S. 2541.

CHAIRMAN FINLEY: Yes, identical bills. It is a bill to authorize the Administrator of General Services to dispose of certain real property in the District of Columbia, and to appropriate the proceeds of such disposal.

"Be it enacted" and so forth "That the Administrator of General Services is hereby authorized to dispose of the Civil Service Commission Building, formerly known as the Patent Office Building, and the site thereof located between Seventh and Ninth Streets and between F and G Streets Northwest, and in the District of Columbia, in the manner and for the purposes provided in this Act and upon such other terms and conditions as the Administrator deems proper, and to execute such documents for the transfer of title in said property and take such other action as he deems necessary or proper to dispose of such property pursuant to the provisions of this Act.

"It is the intent of the Congress in enacting this legislation to make available a site in the principal business section of the District of Columbia for the erection by private enterprise of a building to be used for the parking of motor vehicles off the street for the convenience of the business community and its patrons and customers. The Administrator is authorized to impose such restrictions in connection with the disposal of the property above described as will assure the use of the property for such purposes for a reasonable period of time.

"Such disposal may be effected, by sale or exchange, for cash or other real property. Any property received in exchange may be used in lieu of the building disposed of, or as the site for the construction of a building to be so used. Any monetary proceeds of such sale or exchange are hereby appropriated, and appropriation of such additional sums as may be necessary is hereby authorized, for the acquisition of a building or a site for a building, to replace the building as disposed of, and for the repair, alteration, or improvement of any building, or the construction of a new building, on any site presently owned or hereafter acquired by the United States, to replace the building so disposed of. If the Administrator determines it to be necessary in the interest of economy or efficiency, such disposal may be effected on terms providing that possession of the property disposed of shall not be surrendered by the United States until the actual or expected date of occupancy of the building acquired or constructed to replace the building disposed of.

"Such disposal may be effected without regard to any provision of existing law for advertising if the Administrator shall determine that disposal in such manner will better protect the public interest and better accomplish the purposes of this Act.

"No proposed agreement with respect to the disposal of property herein authorized shall be executed unless it has been submitted, thirty days prior to its

effective date, to the President of the Senate and to the Speaker of the House of Representatives for appropriate reference to committees."

Mr. Caemmerer, do you know anything of the background of this bill? First of all, does it have the approval of the Administrator of General Services?

MR. CAEMMERER: No. I could read this report that they have made. It is an adverse report. I have a copy of it.

CHAIRMAN FINLEY: Would you read that?

MR. CAEMMERER: It is not a report to the Congressman on the bill. But it is a report from the Public Buildings Service to the General Counsel of General Services. It is signed by Mr. Hunter. It is dated August 20, 1953.

(Mr. Caemmerer read the report referred to.)

CHAIRMAN FINLEY: I was sure that would be the reaction. I could not imagine any other one.

Here is one letter we received from Mr. Milton L. Grigg, an architect.

MR. CAEMMERER: He reports in behalf of the committee for the AIA.

CHAIRMAN FINLEY: American Institute of Architects. He is writing the Commission of Fine Arts.

"In behalf of the Committee for the Preservation of Preservation of Historic Monuments, of the American Institute of Architects, I am writing to determine the attitude of your Commission toward S. 2541 and H. R. 6542, bills authorizing the Administrator of General Service to disposal of the Civil Service Commission Building at Seventh and F Streets. Our committee is inclined to view with regret the proposed demolition of this notable building and the throwing into private hands a spot reserved in the L'Enfant Plan for focal spotting.

"As you possibly know, the Institute has recently moved to reaffirm its historic position toward the preservation of the McMillan Plan. Therefore, we feel that if the proposed demolition of the Patent Office does not conform to the policy

1. The first part of the paper is devoted to the study of the

properties of the function $f(x)$ defined by the equation

$f(x) = \int_0^x f(t) dt$ for $x \in [0, 1]$.

It is shown that $f(x)$ is a continuous function on $[0, 1]$.

2. The second part of the paper is devoted to the study of the

properties of the function $f(x)$ defined by the equation

$f(x) = \int_0^x f(t) dt$ for $x \in [0, 1]$.

It is shown that $f(x)$ is a continuous function on $[0, 1]$.

3. The third part of the paper is devoted to the study of the

properties of the function $f(x)$ defined by the equation

$f(x) = \int_0^x f(t) dt$ for $x \in [0, 1]$.

It is shown that $f(x)$ is a continuous function on $[0, 1]$.

4. The fourth part of the paper is devoted to the study of the

properties of the function $f(x)$ defined by the equation

$f(x) = \int_0^x f(t) dt$ for $x \in [0, 1]$.

It is shown that $f(x)$ is a continuous function on $[0, 1]$.

5. The fifth part of the paper is devoted to the study of the

properties of the function $f(x)$ defined by the equation

$f(x) = \int_0^x f(t) dt$ for $x \in [0, 1]$.

It is shown that $f(x)$ is a continuous function on $[0, 1]$.

6. The sixth part of the paper is devoted to the study of the

properties of the function $f(x)$ defined by the equation

$f(x) = \int_0^x f(t) dt$ for $x \in [0, 1]$.

It is shown that $f(x)$ is a continuous function on $[0, 1]$.

7. The seventh part of the paper is devoted to the study of the

properties of the function $f(x)$ defined by the equation

$f(x) = \int_0^x f(t) dt$ for $x \in [0, 1]$.

It is shown that $f(x)$ is a continuous function on $[0, 1]$.

of your Commission, our committee should seek to have energetic adverse action initiated by the Board of the Institute.

"In order that we may not work at cross purposes, will you be so good as to advise me of the Commission's attitude in this matter."

I am sure that there will be other opposition, certainly from the National Trust for Historic Preservation in the United States. I think the Patent Office is listed as one of the historic monuments in the city of Washington, as of primary importance.

MR. CAEMMERER: Of the Greek revival period.

MR. BELLUSCHI: I am not impressed by the argument that it is pure Greek; that is the last reason--

MR. CAEMMERER: Greek revival period.

MR. BELLUSCHI: He says, pure Greek. I am not really impressed by that. But I would be more impressed by the fact that there would be a very ugly building taking the place of this, more ugly than this.

MR. CAEMMERER: A parking building.

MR. BELLUSCHI: It would be absolutely absurd to tear down a building that is still serving the purpose and have all these temporary buildings on the mall. That, to me, does not make sense.

MR. PEETS: That the building has something Greek about it is substantiated by the fact that the south portico is exactly a copy of the Parthenon. All the dimensions were taken off, perhaps without refinements added, but that is what it is in scale.

MR. HUDNUT: The Temple of Theseus.

MR. PEETS: It forms the objective of a vista up 8th Street which is a very rare thing in Washington, to have a truly urban city architectural monumental

vista that looks down at the Archives Building, of course, and the Archives Building looks up at it, and between them, although they are not exactly on axis, they make a very fine piece of civic art.

MR. BELLUSCHI: I do not want to go into argument. I think that this might be--even if it is--fine Greek, but this attached to the other thing is an insult to Greek architecture. But I admit that it has dignity and represents an era of historical importance and should be preserved, but not on the ground that it is a Greek building.

MR. HUDNUT: It was good Greek revival. What more do you want to say than that?

MR. BELLUSCHI: I do not want to get into the argument. That is all right.

CHAIRMAN FINLEY: You all admit it is Greek revival by a distinguished American architect, Robert Mills.

I think it would set a most unfortunate precedent if the Government tore it down for parking.

MR. NEILD: That is the argument rather than architectural deficiency.

MR. HUDNUT: Outrageous.

CHAIRMAN FINLEY: I don't understand what could be back of it.

MR. PEETS: It has been discussed for at least two years. About two years ago I saw an article in the paper on that.

MR. NEILD: I move that we go on record as opposing it.

MR. BIDDLE: Second the motion.

CHAIRMAN FINLEY: Would you like to frame the resolution?

MR. HUDNUT: I think I am not the right person. My language would be too strong. Maybe Mr. Neild had better do it.

CHAIRMAN FINLEY: Would we say that the Commission of Fine Arts is opposed to the enactment of this legislation to destroy this building which is one of the architectural monuments of Washington and designed by a distinguished American architect? Would you like to add to that?

MR. HUDNUT: I don't think we have to go into all these reasons about floor space and traffic problems.

MR. CAEMMERER: That comes from the Buildings Office.

MR. HUDNUT: They are outside of our field.

MR. BELLUSCHI: If you say that we oppose the destruction of historical landmarks, that might cover it.

MR. PEETS: I am sure that what will happen is that these people will come up with a proposal that they will preserve the outside wall of the building and put neat grilles in the windows and have all their parking on the inside.

MR. CAEMMERER: We do not want them to get that far, you see.

MR. HUDNUT: I think I would have a little statement that all such buildings which are important to the history of the city and the Nation should be defended regardless of economic considerations.

MR. BELLUSCHI: I wouldn't go along with that. I think until the usefulness is very clearly established--

MR. HUDNUT: Until their availability is established without a question.

CHAIRMAN FINLEY: Would that open the door to anything?

MR. HUDNUT: I still like my phrase better.

MR. BELLUSCHI: I like your phrase; it is a beautiful phrase; but I don't agree with the content of it. We are not going a thousand years from now. I do not think that this building is old enough, not to my standards, or good enough, and I am sorry to insult a lot of people, to be there and fight for it until all the

buildings will never be destroyed. No change, nothing taking place, so there will be cars parked one on top of the other.

MR. BIDDLE: That will never be serious in this place.

MR. HUDNUT: We will say, the L'Enfant Plan at all costs must be defended.

CHAIRMAN FINLEY: We can have this building as an integral part of the L'Enfant Plan.

MR. BIDDLE: As long as that is recognized, that won't be a serious problem.

MR. NEILD: Is it not true that the Government needs the space? Is that not a good reason for us to--

CHAIRMAN FINLEY: They do claim to need more space all the time.

MR. BELLUSCHI: They do not come to us for that reason.

MR. HUDNUT: People always defend the L'Enfant Plan, is that not true? That is romance.

CHAIRMAN FINLEY: There is really no reason, if they really want parking space, why they could not buy commercial buildings on the next square.

MR. PEETS: Slum buildings between the two blocks.

CHAIRMAN FINLEY: Yes, I think it is strange to have an attack made on a building of this kind, an effort made to destroy it, and making a parking lot out of it. There is something back of it.

MR. BELLUSCHI: Is there not a society interested in the preservation of wildlife? When you put dams in and destroy whole valleys--you are doing the same here; you either do one thing or the other.

CHAIRMAN FINLEY: An effort is being made by the National Trust for Historic Preservation, which was started three years ago, to try to arouse public sentiment for the preservation of buildings of a certain character.

MR. BELLUSCHI: I am all for that. I think it is very important. But I think until it is a completely useless building--what would happen? They would put cars inside, thus creating a foolish situation of cars going in there on ramps and preserving only the shell of this building.

CHAIRMAN FINLEY: I have a solution for that building. I have been trying very hard to get a building from the Government for a National Portrait Gallery. There is quite a demand for a National Portrait Gallery. Senator Green introduced a bill to appropriate the old Hadfield Court House for that purpose and got nowhere. He got nowhere at all because the Government says they needed the space. I believe they spent one or two hundred thousand dollars in equipping the building as an office for Selective Service. So that building is not available for a Portrait Gallery. This building could also make a very suitable Portrait Gallery, and could easily be converted to that purpose. There are plenty of uses for it.

That is what we are engaged in doing all over the country. Where the building is no longer useful for the original purpose, if it can be adapted for some other purpose and preserved, we are trying to do that.

MR. BELLUSCHI: Would it not be all right, Mr. Chairman, if we simply make a statement that the Commission is opposed very definitely to the destruction of historical landmarks?

MR. BIDDLE: Yes.

MR. BELLUSCHI: Because that is a policy. And then it does not put us in the position of arguing about--

CHAIRMAN FINLEY: Let's don't mention Greek revival. We are opposed to the destruction of a historic architectural monument such as the Patent Office, designed by Robert Mills.

MR. HUDNUT: That is all right.

MR. PEETS: Because it is beautiful.

MR. HUDNUT: Yes.

MR. PEETS: Every time I walk past it on G and F Streets and look up there at that beautiful colonnade with the portico and so forth, it is grand, it is stunning. If there were a meter box there, I would cherfully put something in the box to have the pleasure of seeing that building.

MR. BELLUSCHI: That is a subjective reaction.

CHAIRMAN FINLEY: That is the right attitude.

MR. PEETS: In a democracy, one person has a right to express his opinions.

MR. BELLUSCHI: So has the fellow who wants to buy and put the garage there, especially with the dollar ringing every minute will be beautiful, much more beautiful than that. I do not want to crystallize the idea of beauty belonging to anyone. I think the preservation of a historical monument that has a past, and where there is history connected with it which is part of the growth and birth of the capital, it is certainly a defensible argument and I am all for it, but I think that that is all we need to say.

CHAIRMAN FINLEY: The motion as I understand it represents the sense of the Commission that we are opposed to the destruction of important historical monuments such as the Patent Office which was designed by Robert Mills and in addition, it forms an integral part of the L'Enfant Plan and should be preserved for that reason alone.

MR. NEILD: I think that covers it.

CHAIRMAN FINLEY: Is there any further discussion?

If not, all in favor of the motion, say aye; opposed, no.

(The motion was then put to a vote and unanimously carried.

CHAIRMAN FINLEY: The next item is the Marine Memorial Site, Iwo Jima Monument.

MR. CAEMMERER: I have a photographer ready here. Could we suspend our discussion a few minutes?

(Short recess for photographs)

CHAIRMAN FINLEY: The next item is the Iwo Jima Marine Memorial Site.

MR. CAEMMERER: Mr. de Weldon has that, I believe.

CHAIRMAN FINLEY: Would you tell us what is the present situation?

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

November 4, 1953

Dear General Edson:

At the meeting of the Commission of Fine Arts which was held on October 22nd, Mr. de Weldon, the artist who designed the Marine Memorial, told us that you had asked the Secretary of the Interior for permission for the Marine Memorial Association to erect this Memorial on the Nevius Tract, adjoining Arlington Cemetery. Mr. de Weldon said the request had been denied because it has been proposed that there be erected on this site a Carillon, the gift of the Netherlands Government; or a Memorial to the Five Freedoms, as set forth in H. R. 6455.

The Commission of Fine Arts is still of the opinion that the Nevius Tract would be a suitable site on which to erect the Marine Memorial. They have given their unanimous approval that this be done with the added recommendation that the Nevius Tract be made a part of Arlington National Cemetery.

For the Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Major General Merritt A. Edson
President
Marine Corps Memorial Foundation
Washington, D. C.

def/b

C O P Y

BEACON SAFETY COUNCIL, INC.
Hickory, North Carolina

October 14, 1953

David E. Finley, Chairman
The Commission of Fine Arts
Interior Department Building
Washington D. C.

Dear Mr. Finley:

Thank you for your letter of October 7.

We realize that your approach is the logical one, but for reasons peculiar to Hickory, we feel that it will not work here.

First, though Hickory is far from poor, it has little civic pride. It is a well-established industrial center, and can raise money, but there are no funds set for civic improvement.

The only way that we will be able to acquire a worthwhile statue of art for our Union Square Park will be for you to locate one which you recognize to be suitable, with a price that is reasonable, and let us have the information. Then leaders who are interested in the City's improvement will spearhead a campaign for funds through subscription or otherwise. This method has worked well in the past.

We doubt if a bust would be suitable for the space which we have. If you wish it, we would be glad to send you a picture of our small park which we believe needs perhaps a mediumly tall rather than a very massive statue to lend it charm. Whether it be an original work, or one you are able to locate, we would need to know all the details in advance as a working basis.

We do appreciate your interest, and any help which you feel you can render. We wish that we could be more specific.

Sincerely yours,
Sgd.
Lane Souter
Executive Director

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

October 29, 1953

Dear Mr. Soutar:

I have your letter of October 14th, which I read to the members of the Commission of Fine Arts at the meeting held last week.

None of the members knew of an existing statue of Andrew Jackson which might be available for purchase and erection by the city of Hickory. There are, as you know, a number of statues of Jackson in various cities, such as the equestrian statue in New Orleans and the one in Lafayette Square in Washington. It would doubtless be possible to have a replica made of such an existing statue, although the cost of doing so would be more, perhaps, than to commission an original work of art which would, of course, be more desirable and would bring greater prestige to the city of Hickory.

The sculptor member of the Commission, Mr. de Weldon, estimated that to make a replica of the statue in Lafayette Square would cost from \$50,000 to \$75,000. There has recently been placed in Arlington Cemetery a very fine equestrian statue of Sir John Dill, the British representative on the Joint Chiefs of Staff in Washington during World War II. The sculptor was Herbert Haseltine, and both the figure and the horse, which are in bronze, are very fine. I have just been told that the cost of this statue, including the base and the fee of the sculptor, etc., was about \$50,000. I could have some photographs sent to you of the statue if you would be interested in considering such a work for Hickory. Otherwise, I would suggest that you employ a well-known sculptor to execute a standing figure of General Jackson in bronze, which could probably be secured for something like \$10,000. I hope you will let me know if we can be of further help to you in this matter.

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. Lane Soutar
Executive Director
Beacon Safety Council
116 5th Street, S. W.
Hickory, North Carolina

DEF:pav

EXHIBIT F-1

C O P Y

AMERICAN PLANNING AND CIVIC ASSOCIATION
Union Trust Building
Washington, D. C.

October 17, 1953

Mr. David E. Finley,
National Commission of Fine Arts,
Interior Building,
Washington, D. C.

My dear Mr. Finley:

Soon after General Robinson announced the District Commissioners highway program on January 31, 1952, the Commission of Fine Arts was kind enough to grant me an audience and at that time passed a resolution in opposition to the "E" Street bridge and to the use of parks for freeways. As far as I know this opposition has never been formally expressed or made public.

A very serious effort is being made by the Commissioners to get funds for the "E" Street bridge and by the Maryland State Roads Commission to run Route 240 through the extension of Rock Creek Park in Maryland to the District line. Evidently if the latter is done, the District will have to carry the traffic on through Rock Creek Park.

I hope very much that we may have your help and that of the Fine Arts Commission to prevent any legislation authorizing any of these projects. It would be very helpful at the present moment if you could write, on behalf of the Fine Arts Commission, to the Governor of Maryland and protest against the Maryland State Roads Commission's project to invade Rock Creek Park extended.

It is understood that the District Commissioners are trying to get an appropriation in the next deficiency act to start detailed survey and construction drawings for the "E" Street bridge. If and when this appropriation is considered by Congress, it will be a great help if you can assist us in opposing it.

Please let me know whether the Fine Arts Commission's opposition, as expressed two years ago, still holds and whether we may count on your help.

Very sincerely yours,

Sgd.

U. S. Grant, 3rd.,

Maj. Gen. USA, Ret'd.

President

C O P Y

EXTRACT OF MINUTES OF MEETING OF COMMISSION OF FINE ARTS
March 28, 1952

RESOLUTION OF THE COMMISSION OF FINE ARTS CONCERNING
THE PROPOSED BRIDGE OVER THEODORE ROOSEVELT ISLAND

The protection of the parks of Washington is a responsibility which rests upon every agent concerned with municipal affairs. Washington has few parks but they are of supreme beauty and of course must be protected for the benefit of those who live after us.

Whenever, therefore, a proposal is made by any agency for a project which might impinge upon a park or number of parks in Washington, this proposal must be given most careful scrutiny to make sure that it is not injurious to the character and usefulness of the parks. If it should appear that any proposal tends to defeat beauty or usefulness of a park, this proposal must not be adopted until every alternate proposal has been carefully examined and every possible means taken to minimize injury done to the parks.

One of the loveliest areas in the City of Washington is that section of the Potomac which lies north of the Memorial Bridge. By good fortune a lovely stretch of the River has been preserved, together with charming landscapes on all sides. To the west lie meadows crowned by the hills of Arlington; to the east, the white temple of the Lincoln Memorial, with its beautiful embankments and its noble bridge; and at the north lies one of the loveliest fragments of untouched forest lands in any city of America and forming an island of great beauty. This is the Theodore Roosevelt Island.

In the opinion of the Commission of Fine Arts the bridge proposed at E Street and carried directly across Theodore Roosevelt Island would in large measure destroy the beauty of this remarkable landscape lying at the very center of greater Washington. The bridge would bisect the land lying north of the Memorial Bridge and destroy its unity.

The Theodore Roosevelt Island was a gift to the government by a number of friends of President Roosevelt and, in accepting this gift, the government agreed to preserve this land as a sylvan reserve, apart from the city and to preserve it in a natural state, untouched by artificial constructions. Quite aside from its relation to the Potomac landscapes, the island itself is of inestimable value to the City of Washington and in the future this value will progressively increase.

Now, therefore, the Commission of Fine Arts resolves that they will bring these considerations to the attention of those in authority and will urge that the project for the E Street bridge be carefully reconsidered and every alternate proposal examined with the greatest care.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

October 22, 1953

Dear Mr. Lynn:

At a meeting of the Commission of Fine Arts held today, the Commission considered Shipstead-Luce Application No. 1593, for renovation of buildings along "Schotts Alley" in Square 725. The application was submitted by the Director of Inspection of the District of Columbia Government under date of October 12, 1953, in compliance with provisions of the "Shipstead-Luce Act" (Public Law 231 - 71st Congress).

It was noted that the west facade of an end building along "Schotts Alley" would face the Senate Office Building and would be immediately adjacent to the west half of Square 725, which has been purchased by the Government and is now being used temporarily for a parking lot.

Under the provisions of the "Shipstead-Luce Act," the Commission of Fine Arts must report their action, with reference to plans submitted, within 30 days; otherwise, it can be assumed that the plans are satisfactory.

The Commission of Fine Arts has no particular criticism to make regarding the design other than they would like to see a good quality of brick used. At the same time, the Commission is aware of the fact that the United States Senate might wish to take definite action at the coming session of Congress towards acquiring an additional portion of land in Square 725 for the new Senate Office Building, or changing the width of an alley in the square that is desired by the promoters of the renovation project.

Therefore, the Commission has withheld taking final action with reference to this Application No. 1593 pending a receipt of suggestions from you as to the action to be taken in this matter.

Enclosed is a set of plans for this project. Would you please return it with your report?

For The Commission of Fine Arts:

Sincerely yours,
Sgd.
H. P. Caemmerer,
Secretary.

Honorable David Lynn,
Architect of the Capitol,
United States Capitol,
Washington D. C.

EXHIBIT H

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

October 23, 1953

Dear Mr. DuBois:

The Commission of Fine Arts were delighted to receive the Armed Forces Reserve Medals which you presented to the Commission at their meeting on October 22, 1953, namely:

- a. Air Force Reserve Medal
- b. Coast Guard Reserve Medal
- c. Marine Corps Reserve Medal
- d. Naval Reserve Medal
- e. National Guard Reserve Medal
- f. Organized Reserve (Army) Medal

These Medals will be placed in the exhibition case of medals for future reverence.

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. Arthur E. DuBois,
Chief, Heraldic Branch,
Research & Development Division,
Office of the Quartermaster General,
Department of the Army,
Washington 25, D. C.

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

October 23, 1953

Dear Mr. DuBois:

The Commission of Fine Arts, at their meeting on October 22, 1953, gave careful consideration to the models which you submitted for the obverse and reverse of the Korean Service Medal by Mr. Thomas Hudson Jones, Sculptor, of your Office.

The Commission felt that the model should be restudied^d in accordance with suggestions made to you and Mr. Jones. The Commission would be pleased to see the revised models at their next meeting in Washington, D. C., on November 19, 1953.

For The Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. Arthur E. DuBois,
Chief, Heraldic Branch,
Research & Development Division,
Office of the Quartermaster General,
Department of the Army,
Washington 25, D. C.

EXHIBIT J

C O P Y

THE COMMISSION OF FINE ARTS
7000 Interior Department Building
Washington D. C.

October 23, 1953

Dear Mr. DuBois:

The Commission of Fine Arts, at their meeting on October 22, 1953, were pleased to inspect the models which you submitted for the obverse and reverse of the National Defense Service Medal, prepared by Mr. Thomas Hudson Jones, Sculptor, of your Office.

The Commission approved the models.

For The Commission of Fine Arts:

Sincerely yours,
Sgd.
David E. Finley,
Chairman.

Mr. Arthur E. DuBois,
Chief, Heraldic Branch,
Research & Development Division,
Office of The Quartermaster General,
Department of the Army,
Washington 25, D. C.

EXHIBIT K

TRANSCRIPT OF PROCEEDINGS

COMMISSION OF FINE ARTS

Thursday, October 22, 1953

Washington, D. C.

The Commission met for its afternoon session in the office of the Assistant Postmaster General, Mr. Robertson, at 2:00 p. m.

Present:

All Commission Members

Mr. Robertson

Mr. Fellers

Mr. Caemmerer, Secretary

- - -

EXHIBIT L

October 22, 1953
2:30 p. m.

P R O C E E D I N G S

as to meeting in office of Honorable A. J. Robertson, Assistant Postmaster General regarding new series of postage stamps.

MR. ROBERTSON: It was very nice to you to come over. We are honored by your visit.

CHAIRMAN FINLEY: We really want to help you in this matter if we can.

The members have given some thought to it since the last meeting but we have not had an opportunity to talk it over until today, Dean Hudnut was not present at our last meeting, so could you state what the problem is: How many new stamps do you want to get out and in how long a time?

MR. ROBERTSON: We would like to get a new series out promptly.

CHAIRMAN FINLEY: In the course of a year?

MR. ROBERTSON: It could be done.

What we would like to do is lay out a program, not necessarily have it all complete before we started, but at least have some idea of what we were going to do. We have in mind that we are going to need an eight-cent (indicating model) stamp for foreign postage. We would like to develop some such idea as this. There has been a great deal of popular demand for putting "In God We Trust" on our stamps as well as our coins. We thought we might try it out on the one to be designed primarily for foreign use, with the Statue of Liberty motif which has been used before. It would require some modification. We would also like to do the stamp in multicolors but we run into some production difficulties there. We could have it done outside but we would prefer to have it done by the Bureau of Engraving here.

CHAIRMAN FINLEY: In multicolors, you are limited usually to one or two colors, is that so?

How many colors does the budget permit?

MR. ROBERTSON: I do not think that is it.

CHAIRMAN FINLEY: It is not?

MR. ROBERTSON: No. I suppose if we did all our stamps in color the budget business would apply but I think for a relatively few it would not make enough difference to take into consideration. We would like to have your help and suggestions on a series. The Postmaster General has in mind an historical series, as I told you, something that really tells the story of America, something that would really promote interest in our way of life.

CHAIRMAN FINLEY: Would that be a pictorial stamp of historical happenings, or would you use symbolism to tell the story?

These were the things of which you were speaking when we came in, I think, Elbert, did you not?

MR. PEETS: We were speaking of different types. I thought it might be possible to present a series of pictures of the different types of agriculture. For instance, dairying, raising fruit, cotton, tobacco. That would be of some interest. Everybody would be interested to some degree in such pictures. And then the people who live in those areas in which that kind of agriculture is common might take a special interest.

MR. BELLUSCHI: Very timely now.

MR. PEETS: On account of the drought? They need the morale.

MR. BELLUSCHI: There is no shortage of ideas about what should be in it.

The only suggestion and advice we can give is--

CHAIRMAN FINLEY: You were saying--

MR. BELLUSCHI: I was saying that while everyone can suggest ideas-- there is no shortage of that, as I understand, there are more ideas than can be used--what we are particularly concerned with in the Commission would be a visual

presentation that would convey the idea, certainly, but would be so literal that esthetic value would be lost. I think we can have both of them and that would be the primary importance, especially in foreign countries where culture is judged many times by visual maturity of the study material. I speak for myself, repeating what I said last time, that it would be at least worthwhile to hold a competition and to see how it would come out. There are various ways to go about it. Some would make it an open competition so everybody can come in, although Mr. Biddle thinks it would not take very long to weed out the bad ones and pick the good ones. I think the successful way might be to invite top artists, anywhere from 20 to 200, and pay a fee for entering, and then select the best, the selection to be made by jury composed of artists but with the advice, of course, of technicians so it will meet technical requirements. It was felt that a competition, while rather cumbersome and not always successful, is the way that promises the best results. It is also revitalizing and gets new ideas and above all, you arouse the interest of the artists who will feel that they are not a neglected section of our society.

CHAIRMAN FINLEY: I think a competition would have a good effect because artists have expressed great interest in stamps. This would be a challenge to them to see what they can do. It may not be practicable for a competition to be held for the whole series, but at least for one or two stamps. If you could start with that, you would dramatize the undertaking for the country.

MR. ROBERTSON: How would be finance it?

CHAIRMAN FINLEY: I should think it would not be very expensive, would it?

MR. BELLUSCHI: I do not think it would be expensive. I think the fact that you restrict it to a limited number and you are not paying prizes, but are paying for the time that they will spend in competing, would make it well worthwhile.

Of course, the question of financing is something that we do not know too much about; at least I do not know, but it should not be prohibitive.

You have had more experience than anyone else in competitions.

MR. HUDNUT: We had a competition some years ago for the art gallery of the Smithsonian. Do you remember that?

MR. ROBERTSON: No, I do not.

MR. HUDNUT: It was conducted for the Government. We spent about \$35,000. We had some rather high prizes. We gave some \$10,000 for the first prize and we had 2,400 competitors, which is a very serious load on a jury. Altogether it was a pretty expensive affair. I do not believe that a competition for a stamp, limited to a certain number of really good artists, distinguished artists, each of whom would be invited to compete, would cost anything like that.

MR. BIDDLE: The only cost would be in the way of prizes for the choices.

MR. HUDNUT: You would have, of course, secretarial cost and the cost of receiving the things and you would have to pay the jury. Certainly you would have to pay to attract them.

MR. BIDDLE: Would you, if it were--

MR. HUDNUT: By all means.

MR. BELLUSCHI: Just the expenses.

CHAIRMAN FINLEY: Travel expenses of the jury.

MR. HUDNUT: I do not think so. I think that a man who gives that time should have a fee; and also the man who manages it, the adviser, he has to give up two or three months of his time if he is going to do a good job. He has to know all about stamps for one thing. You cannot conduct a competition like that without knowing how stamps are made, what kind of drawings are made, the techniques of production, the coloring, preparation, distribution, costs, you know. He has

got to inform himself and write a program which is acceptable to you and to the artists and it is a job one has to take seriously. You cannot just dash it off. If you pay a man for that, you have to pay him for his time.

CHAIRMAN FINLEY: Mr. Fellers, of course, knows that you would have to pay the man who was organizing the competition. I assume you would not want to do it yourself. You have other things to do.

MR. FELLERS: We have plenty of other things to do, of course, but I think that would be a matter for the director of the Bureau of Engraving and Printing who actually is our contractor for making and designing our stamps.

MR. HUDNUT: You would have two kinds of experts there, the expertness of the man who organized the competition, who knew how to do it, and the man who had the technical know-how and they would have to get together on this program and work it out together, and they also would have to select the jury together and decide who should be invited, which should be a matter again for professional advice.

MR. FELLERS: Back in 1937 and 1938 when we issued the presidential series of the ordinary stamps, Mr. Bruce---I think you remember him---Mr. Bruce held a contest. I mentioned that once before at our meetings. That contest was national in scope.

MR. HUDNUT: Edward Bruce.

MR. FELLERS: Yes.

MR. HUDNUT: I remember that well.

MR. FELLERS: He was in charge of the art work in the Government. For the design that he accepted as being first choice, the Bureau of Engraving and Printing paid \$500 for it. The second selection received \$300, and the third, \$200; all paid by the Bureau of Engraving and Printing.

CHAIRMAN FINLEY: Do you have any funds you could use?

MR. FELLERS: We do not have any funds for that purpose. We have had outside artists do our stamps from time to time, very few of them, but they have been done by outside artists through the Bureau of Engraving and Printing.

MR. BIDDLE: On what basis were they paid?

MR. FELLERS: For instance, we have had Helguera in New York do a couple of designs and we paid him a flat price of \$300 for each design. So far as competition is concerned, we have not had any competition except in one case where Edward Bruce held the contest.

MR. BIDDLE: He may have raised the funds.

MR. FELLERS: The Bureau of Engraving and Printing purchased the winning design.

MR. BIDDLE: So he raised it from some other source?

MR. FELLERS: The Bureau of Engraving and Printing paid \$500 for it.

MR. CAEMMERER: He got an allotment during the New Deal period.

MR. BIDDLE: But he only got it from a percentage cost of building funds.

MR. CAEMMERER: Government money.

MR. BELLUSCHI: If some foundation came up with a grant or whatever was necessary, five or six thousand dollars, would there be anything to keep you from accepting that?

MR. FELLERS: I am not familiar with the law concerning going into contracts of that type. As I say, the director of the Bureau of Engraving and Printing is our contractor. We look to him for our designs; we look to him for our stamps and we deal with him when we want to go on the outside.

MR. BELLUSCHI: So if they have money--do they have a source of money for that?

MR. FELLERS: They do.

MR. BIDDLE: He would be the one to take on the design.

MR. FELLERS: That's right. He pays for the design, the director of the Bureau of Engraving and Printing, and of course he charges it in as the price of the stamps when they are produced. And we pay for it in a period, of course, as the cost of the stamps that we buy.

MR. BIDDLE: Let us say, for instance, would it be possible that he could enter into an agreement, we will suppose, with some museum to select a number of stamps that would be chosen as the result of a competition organized by the museums, something of that sort?

MR. FELLERS: I presume there is a possibility.

MR. BIDDLE: That it could be worked out along those lines?

MR. FELLERS: Yes.

MR. BELLUSCHI: It seems to me before we can do much with this we need to find out what funds are available and if there are certain funds then we know what can be done. If not, find out what the law is that would allow having some outside agency come in and help because it seems to me it is very important. I know that the Post Office Department is in the red and are trying to get out.

MR. FELLERS: We have no funds in our appropriation for payment for contests of any sort in connection with stamp designs.

MR. BELLUSCHI: But you would not mind, you say, about \$20 a thousand, paying that? If it was \$25 a thousand the Bureau of Engraving and Printing would charge you, would you object to that? You have some rules?

MR. FELLERS: We have no right to object to any cost of our stamps because under the law we have to pay the Bureau of Engraving the price that it costs them to make our stamps. It is 27 cents instead of \$20 a thousand for commemorative stamps.

MR. BELLUSCHI: \$20 per 100,000. That is just the point. It really should be found out from the Bureau just what the system is. It seems to me that it is so important that the question of five or six thousand dollars with the implication that it is helping the artists should not be the thing that is standing in the way. It should not. I know that probably--

MR. BIDDLE: Could I ask one other question? Have you got anything to do with the choice of subject matter? Does that also come under the Bureau of Engraving?

MR. FELLERS: Under the law, the Postmaster General has full authority on the choice of subject matter.

MR. BIDDLE: So your department would have to okay the subject matter of such a competition if it occurred.

MR. FELLERS: That is right.

We would okay the subject matter and he could have the contest and the designs.

MR. BIDDLE: He would go ahead?

MR. FELLERS: That is right. We would say that we would like to have a new series of ordinary stamps based on historical facts in connection with the early history of our Government. Then we might state what subject we would want: the discovery of America, for instance, the landing of the Pilgrims; the first settlement of Jamestown, Virginia, or things of that sort. Or we could say we might want eighteen ordinary stamps, six of them national parks, and select the national parks and then have him get competition on six designs with national parks on them. It would be entirely up to the Post Office Department to select the subjects and then pass that on to the Bureau of Engraving for their execution.

CHAIRMAN FINLEY: I think those subjects named have to be selected before the competition. You would have to give the subjects out.

MR. FELLERS: Yes.

Now, we knew exactly, when we looked into the ordinary series in 1938 that it was going to contain presidential pictures, former presidents. So that is what it was based on. Each president was put on a stamp the denomination of which was to correspond with his term of office. George Washington on one, John Adams on the two, Jefferson on the three, Madison on the four, and Monroe on the five and so on up, as far as we could, in order of their tenure of office.

MR. HUDNUT: How far did you get on that?

MR. FELLERS: We got up to about 22 and we had to skip and we wound up putting Coolidge and Harding on higher denominations, because they were the last presidents, you know, who served and died.

CHAIRMAN FINLEY: While you were out, Mr. Robertson, we were talking about the mechanics of how a competition could be set up. Mr. Fellers was saying that the Bureau of Engraving and Printing could possibly conduct it because you pay them for the stamps. But if no money is available and it would not take a very great deal, it might be possible to get a contribution from a foundation or a private individual. I suppose the Bureau of Engraving could accept it if a gift of that sort were made.

MR. ROBERTSON: I don't know.

CHAIRMAN FINLEY: I should think it could or it could be arranged with the Smithsonian to conduct the competition and they could accept a gift of funds.

MR. FELLERS: I told Mr. Finley, Mr. Robertson, that we have on several occasions had outside artists do our stamps and the Bureau of Engraving has purchased the design direct from the artist; that is, on two or three occasions

they have paid as much as \$300 for a well-executed design, one that they would want, or that we would want, I should say; but I do not recall of any contest except in the presidential series that Ed Bruce held, a contest on back in 1937 or 1938, in which they paid the winner for the winning design \$500 and that was out of funds not from the Bureau, not from the Post Office funds. They must have had some special source from which to acquire those funds.

MR. ROBERTSON: In that case it was just the background.

MR. FELLERS: Just the idea for a new stamp design. The design of the stamp was used all the way through on the presidential series. Very plain. All we did was insert different presidents in the same frame. The same design was used all the way through.

MR. NEILD: This would be a different problem than trying to decide on the proper handling of subject matter, different subject matter. There would be no duplication of the stamps as we are considering them, is that not so, this new series? It would not be just a matter of background for one subject? It would be different subjects?

MR. ROBERTSON: I think it might be wiser to try out our competition on a single stamp to start with rather than to get into the whole thing, because if we did have any troubles they would be multiplied.

CHAIRMAN FINLEY: I think it would be better to concentrate on a single stamp, because then you would advertise to the country that you are pursuing this new method and if you get a successful competition for one stamp you might be tempted to do it again; otherwise not.

MR. HUDNUT: The eight-cent stamp might be a new subject, a foreign stamp, because that is going abroad.

MR. ROBERTSON: That is right.

MR. HUDNUT: Our stamps are constantly being compared with stamps of other nations and if we had an extremely beautiful stamp to send to other countries, it would be a wonderful national advertising.

MR. ROBERTSON: That is what we think. It would make an excellent contribution and would not be so very expensive, just one stamp.

CHAIRMAN FINLEY: Something symbolizing freedom, or something like that.

MR. HUDNUT: The subject would be generalized so that it would not be too specific, and offer a handsome sum for the design.

MR. BIDDLE: There again the Post Office could use as much as they wished to. If they wished, they could use more.

CHAIRMAN FINLEY: They could buy other designs from other artists but would it be necessary to tell them you would buy more than one design?

MR. HUDNUT: I would have a competition for the eight-cent stamp which is to go abroad on our envelopes. That would excite any artists, any designer. That would be a great, capital event. I should think you could get a dozen of the best artists to work on that, wouldn't you say so, the best designers?

MR. ROBERTSON: How would you select the dozen best without appearing to discriminate against the others?

MR. HUDNUT: I think the best body would be this Commission.

MR. ROBERTSON: I see.

MR. HUDNUT: We are well informed and certainly would take it very seriously. We would ask the advice of other people.

CHAIRMAN FINLEY: I think we could do it.

MR. BIDDLE: I would be tempted to feel that you could select one hundred as easily as a dozen without complicating the machinery.

MR. BELLUSCHI: But if you had to pay them at least a fee just for the time that was spent, if you make it too many--

MR. BIDDLE: That would all depend on what sum could be raised.

MR. HUDNUT: You can do this, George. You could select the 12 we thought were the best and offer them a small fee to cover their expenses and then say: others may contribute designs if they wished to do so.

MR. NEILD: I think that would be the sensible way to do it.

MR. BIDDLE: That could be talked over and worked out.

MR. HUDNUT: We did that on the Smithsonian. We selected ten architects and gave them each \$1,000. Then we offered it to anybody else who wanted to submit.

CHAIRMAN FINLEY: And the winning design, you gave more for that?

MR. HUDNUT: \$10,000.

MR. BIDDLE: I am quite positive that you can get among the best artists many who would be very happy to compete without any pay at all. You could not get all but I know you could get a great many. I want to say one other further word a little bit in line with what you and Belluschi were saying. I think most of the members of the Commission feel that the matter of great importance is the pure beauty of the design itself, especially abroad, and without regard to subject matter, and therefore to the extent that the subject matter can be simplified and made quite arbitrary, the more chance there would be of getting an exciting design. I just suggest this as one approach: If artists could be told that they could make a design based on any American wild animal or one of Audubon's birds, just roughly based on that approach--in other words, that sort of a theme would allow a great deal more freedom to the designing artist than if you limited it to one special historical event.

CHAIRMAN FINLEY: If you gave an abstract subject such as Freedom, could the artist not do a good deal with that?

MR. BIDDLE: Yes, but there again that would allow the artist straight freedom in working it out rather than a specific historical theme or subject matter.

CHAIRMAN FINLEY: I think in a competition we might get some new ideas on an abstract subject for the eight-cent stamp. On the subject of freedom you might get something interesting.

MR. BIDDLE: To give as much leeway as possible in working out simply a beautiful design.

MR. HUDNUT: A good many of the best stamps are symbolic.

MR. BIDDLE: Beg pardon?

MR. HUDNUT: A good many of the best stamps abroad are symbolic, not representative. United Nations has a beautiful series.

MR. BIDDLE: So have the Levant and Switzerland.

MR. HUDNUT: They are symbolic representations.

CHAIRMAN FINLEY: Didn't you bring back some Swiss stamps?

MR. BELLUSCHI: I have some from Israel: this just came to me the other day. I kept it.

MR. CAEMMERER: You have those downstairs?

MR. FELLERS: Yes.

MR. ROBERTSON: What does that say at the bottom? Does that give any clue?

MR. BELLUSCHI: I don't know. This is Switzerland. That is also two-color there. That is somewhat pictorial.

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MR. HUDNUT: The French always have good stamps.

MR. FELLERS: Those are probably offset, made by the offset process.

MR. BIDDLE: Looks like it.

MR. FELLERS: All our stamps are made by the engraved method.

MR. NEILD: If this competition may be held, it would prove worthwhile.

MR. ROBERTSON: We think so. I wonder how long it would take.

MR. HUDNUT: I would guess three months.

MR. BIDDLE: Three months after the competition was organized.

MR. HUDNUT: After the program was written.

MR. BIDDLE: Yes.

MR. HUDNUT: Maybe a little less than that.

MR. BIDDLE: About that.

MR. PEETS: You would give them three months to work on the drawings?

MR. HUDNUT: Two months and have a month for the jury, give the jury

plenty of time. I am just speaking, you know---I haven't really thought about it.

MR. ROBERTSON: Could you give us some indication of about what you think it would cost?

MR. BIDDLE: Almost no cost except prize money.

MR. HUDNUT: I would say \$5,000 to be conservative. You probably could give space down here for it? You wouldn't have to rent any space for the juries and exhibition. How about secretarial service? Could you give us that?

MR. ROBERTSON: I don't know about that.

MR. FELLERS: Not very well.

MR. HUDNUT: That is expensive, you know.

MR. CAEMMERER: You would not pay for your own penalty mail, the Post

Office Department?

MR. ROBERTSON: No.

MR. CAEMMERER: That would be a help.

MR. ROBERTSON: Yes.

MR. BIDDLE: Did you envisage the mechanics of this being run by a

museum, perhaps?

MR. HUDNUT: It could be run by a professional adviser.

MR. PEETS: Five thousand dollars would not include the salary for five

months of a good man.

MR. BELLUSCHI: I do not think it would be five months for that.

MR. HUDNUT: Three months altogether would do it.

MR. BELLUSCHI: I really think that for the jury, a distinguished jury,

you would have to pay only their expenses in order to get them to serve.

MR. HUDNUT: I don't know; maybe.

MR. BELLUSCHI: I think so.

CHAIRMAN FINLEY: I think they would serve without a fee.

MR. BIDDLE: They would expect their traveling expenses.

MR. BELLUSCHI: Just the traveling expenses.

MR. BIDDLE: It might be very slight. If it were held in New York it

would be very very slight.

MR. HUDNUT: One expense that a good many people overlook is the correspondence. You get these people working and they begin to ask questions. I don't know--we would sent out every day replies to questions and when I answered questions I had to answer them to all other competitors: Mr. Jones asked me a question: May I use X ink or Y ink. I have to say that Mr. Jones asked this question and this is my reply and send that to all the competitors. We had a tremendous correspondence.

MR. BELLUSCHI: You have a lot of problems of planning.

MR. HUDNUT: This would not be as large.

MR. BELLUSCHI: There would be certain questions.

MR. BIDDLE: It would be one of the major expenses of the secretarial end of it, correspondence.

CHAIRMAN FINLEY: Would it be possible to get \$5,000 from the Bureau of Engraving and Printing if they have extra money that they can use.

MR. ROBERTSON: All of our money is appropriated for certain purposes. We do not have freedom of transfer.

CHAIRMAN FINLEY: So are mine. So is that of any Government agency. But I meant, could it not be charged in as part of the cost of producing the stamps--

MR. FELLERS: The manner in which the Bureau has advanced money for stamp designs is, as I say, in purchasing a finished design.

MR. BELLUSCHI: Of course, they have been paying only \$300.

MR. FELLERS: I don't know that they could advance a sum of money to finance a contest; that is something that only Mr. Hall could answer. I do not know what are his restrictions in connection with the appropriation.

MR. ROBERTSON: You can ask him.

MR. FELLERS: We can ask him.

MR. CAEMMERER: Why not ask him by phone. He could probably answer your questions right away.

MR. FELLERS: I can find out if you want to know.

CHAIRMAN FINLEY: It might be possible to get someone to contribute \$5,000 in order to get us an interesting new stamp.

MR. PEETS: What might the effect be if the whole thing were done privately and a competition was held outside the office, let's say, and then the results were brought to you and contributed, and saying that this is what we had in mind when we said we wanted more art in the stamp--which one would you like to have reproduced.

MR. BELLUSCHI: They might turn them all down.

CHAIRMAN FINLEY: I think it is important that the Government conduct the competition in order to show that the Post Office Department is interested in getting the best artists in designing stamps and particularly that they are interested in design. That is what we are accomplishing by the competition. I think that would be lost entirely if any private individual, or even if a museum or one of the Smithsonian museums conducted the competitions as a matter of mechanics. It should be done in the name of the Postmaster General.

1. The first part of the report is a summary of the work done during the year.

2. The second part is a detailed account of the work done during the year.

3. The third part is a summary of the work done during the year.

4. The fourth part is a summary of the work done during the year.

5. The fifth part is a summary of the work done during the year.

6. The sixth part is a summary of the work done during the year.

7. The seventh part is a summary of the work done during the year.

8. The eighth part is a summary of the work done during the year.

9. The ninth part is a summary of the work done during the year.

10. The tenth part is a summary of the work done during the year.

11. The eleventh part is a summary of the work done during the year.

12. The twelfth part is a summary of the work done during the year.

13. The thirteenth part is a summary of the work done during the year.

14. The fourteenth part is a summary of the work done during the year.

15. The fifteenth part is a summary of the work done during the year.

16. The sixteenth part is a summary of the work done during the year.

17. The seventeenth part is a summary of the work done during the year.

18. The eighteenth part is a summary of the work done during the year.

19. The nineteenth part is a summary of the work done during the year.

20. The twentieth part is a summary of the work done during the year.

21. The twenty-first part is a summary of the work done during the year.

22. The twenty-second part is a summary of the work done during the year.

23. The twenty-third part is a summary of the work done during the year.

MR. ROBERTSON: In doing it ourselves, we would have freedom to turn it down if we wanted to.

CHAIRMAN FINLEY: You might not get a good design at all but at least you would challenge the artists over the country: "this is your opportunity to see what you can do", That is what they have been crying for some time.

MR. HUDNUT: The winning artist not only gets the fee which will be very large but he gets tremendous value in the prestige established when every envelope that goes abroad has his design on it. There is great renown, great fame.

CHAIRMAN FINLEY: I was on the committee for the Inaugural Medal, when Walter Hancock was offered an opportunity to do General Eisenhower's profile for the medal, he did not consider that the price was important at all. He got much more prestige out of it than a far more remunerative job would have given him.

MR. BIDDLE: I think the Post Office gets prestige out of it, too.

CHAIRMAN FINLEY: If they get a good stamp, yes, they will.

MR. PEETS: As an artist speaking.

CHAIRMAN FINLEY: But I think you are wise to confine it to one stamp in the beginning.

MR. ROBERTSON: To start with, I would think so.

CHAIRMAN FINLEY: In this first group of artists you might find several whom you might select and pay a moderate fee to design other stamps as you go along.

MR. NEILD: You might find other designs submitted that would be suitable for other stamps; there may be more than one good design submitted.

MR. BIDDLE: Surely.

MR. BELLUSCHI: It would not be the first time that the rejected one would be better design, better than the winning one.

MR. HUDNUT: The second prize is best, always.

CHAIRMAN FINLEY: I think we must decide first, whether the stamp will be in one color or two or three, and before we can do that we must find out what the Bureau can do.

Would it be a good idea to decide that it would be the eight-cent stamp that will go abroad and you would like some abstract subject such as you have suggested, freedom or something of that sort?

MR. NIELD: Why not?

MR. BELLUSCHI: Surely.

CHAIRMAN FINLEY: And find out if they could do it and in how many colors.

MR. ROBERTSON: Yes, because we can always have them done outside, but we don't like to.

CHAIRMAN FINLEY: The Bureau suffered loss of prestige when the Inaugural Medal was done outside. It is better to do it in the Bureau if possible.

MR. NIELD: Mr. Robertson, does the Bureau of Engraving do these stamps in several colors. Do they do these three-colored stamps you have here?

MR. ROBERTSON: I think they made those. I think they were done at the Bureau. Mr. Fellers knows more about that than I but I think I heard him say this afternoon that they did them at the Bureau

Who is there, Mr. Finley, that we can talk with at your office?

CHAIRMAN FINLEY: Mr. Caemmerer is always at the Commission or you can telephone me at the National Gallery.

MR. ROBERTSON: I would like to tell the Postmaster General about this meeting this afternoon and see what he thinks, whether he wants to take enough time for a competition on this eight-cent stamp. There is to be a change in the foreign rates the first of November. Even after we have a design, there is quite a production period that enters into it. It takes about six weeks.

CHAIRMAN FINLEY: Couldn't you use the old design until the new one is in readiness?

MR. ROBERTSON: I suppose we could.

CHAIRMAN FINLEY: I should think you could use the present eight-cent stamp or whatever you use for the foreign postage.

MR. ROBERTSON: Yes.

CHAIRMAN FINLEY: When you get the new design ready, you can change it. Then I should think on the others you know that on one stamp you are going to have George Washington and Abraham Lincoln on another stamp. If you wanted to start work in designing a few of those, not waiting on the end of the competition, you could get the names of some artists who could be invited to submit designs. What would you do about that?

MR. HUDNUT: What would I do? I would use the old stamps until I got some very beautiful new ones but I don't know whether that is practical or not.

CHAIRMAN FINLEY: I wondered if you would not want to wait until the competition on the eight-cent stamp was in.

MR. HUDNUT: I think so, unless there is a practical reason why not.

CHAIRMAN FINLEY: I would do that. I would use the old stamps until you get a new ones.

MR. ROBERTSON: Of course we will.

MR. FELLERS: I called the director of the Bureau of Engraving and Printing. He was out. I talked with his assistant, Mr. Holtzclaw, and he said he saw no reason why the Bureau of Engraving and Printing could not have a contest and have the Fine Arts Commission select the designs submitted for the Post Office Department. I said to him then, I asked him if he could advance \$5,000 to the committee or someone to do the work outside of the Bureau. Well, he did not know about that, but he was going to look into it and call back. So we will have an answer on that. But he could have the Bureau hold the contest itself and get the open competition on it.

MR. ROBERTSON: Have it themselves?

MR. FELLERS: And handle it themselves with the advice of the Fine Arts Commission and the Postmaster General.

CHAIRMAN FINLEY: Could you invite the artists in the name of the Postmaster General even though the competition might be held at the Bureau? I think it would carry more weight with the artists if the Postmaster General of the United States invites them.

MR. FELLERS: It would have to be on authority of the Postmaster General. We would have to tell them to do it so it would be actually at the request of the Postmaster General. It would have to be sponsored by the Post Office Department.

MR. BIDDLE: That would cover a lot of headaches, would it not?

MR. FELLERS: They see no reason why they could not do it.

CHAIRMAN FINLEY: Yes, I think that would be a very popular move from the Government's point of view. If the artists do not do something worthwhile--for you, at least you have given them an opportunity. I am sure that, if 20 or more artists could be selected they would give you some good designs.

MR. HUDNUT: I think it would be a wonderful thing to do.

MR. NEILD: So do I.

MR. HUDNUT: A thrilling thing for the artists of the country.

MR. ROBERTSON: I would like to just report this conversation, this meeting, to the Postmaster General and see what he thinks.

Then I think our next thing to do is to find out whether it will be a single color or two colors. We have got to decide because the artist must know what he has got to work in. And then, if we decide to do this, talk about the mechanics.

CHAIRMAN FINLEY: Will you let me know whether there is any money available and, if there is no money available then we might see what we could do to help in that situation.

MR. ROBERTSON: We would need your guidance as to how little or how much to offer. I think we should undertake to put this more on a prestige basis than a compensation one because of the very nature of the project, would you not think so?

CHAIRMAN FINLEY: Yes, I think so. I think the artists would certainly get more prestige out of it than the amount of money involved.

MR. ROBERTSON: They would never get so many duplicates?

CHAIRMAN FINLEY: Of their work, no.

MR. BELLUSCHI: If there is a tremendous number of people entering, the good ones might feel that it might be a waste of time, but if they are paid even for the time spent, even if it is a nominal sum, they do not feel too badly about it and if they think it is limited to a number, a reasonable number, whether it is 100 or whether it is 200, they feel that their chances are better. So that is important.

CHAIRMAN FINLEY: Don't you think you would get better results if you limited it to 20 or 25.

MR. BELLUSCHI: That would be my feeling but perhaps when we prepare the list, if we find that 35 or 40 would be better, we ought to weigh that.

MR. BIDDLE: That would be a question of ways and means after we take over the mechanics of it.

MR. BELLUSCHI: I think the first prize--it is more important to pay them for the time, even if it is a nominal sum, that we give a tremendous first prize because the prestige would be very great and I think the jury, a very distinguished jury, should be paid.

MR. HUDNUT: Speaking of the mechanics, it is extremely important that they all have the same conditions--same kind of paper, the size, the size of the drawing, the time that all receive the problem, the same day, submit it to the jury the same day, and so on. If a man has 24 hours longer than another, or even five hours, he is going to yell. That has all got to be worked out. So one man

does not bring in a submission at the last moment of a stamp double the size of his competitor's. If he does, he is thrown out.

MR. BIDDLE: That can be done easily in the instructions.

MR. HUDNUT: It must be thought out.

MR. BELLUSCHI: A professional adviser should be paid for his time and rather generously.

MR. HUDNUT: That must all be set down perfectly clearly.

MR. BIDDLE: I beg your pardon. I do not think you could get a very distinguished jury in one case like this that would be delighted to serve without fee, judge for nothing?

MR. BELLUSCHI: Yes, I do. Unless they had large traveling expenses. But if it is near New York or Washington, I think they would be delighted to do it for nothing.

MR. HUDNUT: I think they might in a first competition. If it gets to be routine, it would not work. But if it is for national competition--

MR. BIDDLE: That is what I mean, to start things rolling, to give it a boost.

CHAIRMAN FINLEY: What would you think a nominal fee would be for, say, 20 people competing?

MR. BELLUSCHI: For each one of them?

CHAIRMAN FINLEY: Yes.

MR. BELLUSCHI: I would say about two months, would give them two months to think, two or three months. I don't know. My feeling is that \$300 would be a fair figure. Of course, that makes \$6,000 right there.

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MR. HUDNUT: I think it is too high, Pietro.

CHAIRMAN FINLEY: How about \$100?

MR. HUDNUT: Nearer \$100.

MR. NEILD: They would have prestige. A nominal sum would be the same thing.

CHAIRMAN FINLEY: For the stamp itself the Bureau pays \$300.

How much do you think we would have to give as the first prize?

MR. BELLUSCHI: Let's see. I think the first prize should really be one thousand dollars.

CHAIRMAN FINLEY: Yes.

MR. HUDNUT: I would think so.

CHAIRMAN FINLEY: And \$100 for each of the competitors. You could do it on a few thousand dollars.

MR. ROBERTSON: Let me ask this off the record--

(Discussion off the record)

CHAIRMAN FINLEY: I am wondering if you could do it this way, too. I have just come back from New York day before yesterday and we were in contact with some of the big artists' organizations such as the Sculptors' Society and Artists Equity and the Institute of Design.

MR. BIDDLE: Yes.

CHAIRMAN FINLEY: If each of them were asked to nominate, say, the four or five best painters and sculptors you would have to include--

MR. BIDDLE: I don't think you would get as distinguished a jury that way as--

1. The first part of the report is the introduction.

2. The second part is the description of the problem.

3. The third part is the analysis of the problem.

4. The fourth part is the solution of the problem.

5. The fifth part is the conclusion of the report.

6. The sixth part is the list of references.

7. The seventh part is the appendix.

8. The eighth part is the end of the report.

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21. The twenty-first part is the end of the report.

22. The twenty-second part is the end of the report.

CHAIRMAN FINLEY: Wouldn't that satisfy public opinion? We would have a nomination from those organizations, so their members could not kick about it.

MR. HUDNUT: They should offer their suggestions to us. We should have the suggestions by all means but they should not be published, should be given to you in confidence as their suggested people to serve. Then if you reject them nobody knows it.

MR. BIDDLE: Frankly, they will be satisfied by the distinction of the jury that is selected. If you get a distinguished jury, everybody will kick but they will agree that fundamentally that is the best way to satisfy them. They would not be better satisfied if you had these various art organizations or art boards name somebody. They would not be better satisfied if you had these art boards name them.

MR. HUDNUT: Everybody takes exception.

MR. BELLUSCHI: I think the jury should be kept not advertised as to who they are on the jury, and certainly not made responsible for selecting.

MR. NEILD: The prestige of the jury would add to it.

MR. BIDDLE: I think so, too.

MR. BELLUSCHI: Maybe but I don't think they should be made to select the artists.

CHAIRMAN FINLEY: I do not think the jury should select the artists, no. I think we should submit a list of 20 or more names to the Postmaster General and say we suggest you send invitations to these people to compete.

MR. BIDDLE: In other words, the Post Office would have the onus of selecting.

CHAIRMAN FINLEY: Before we select them, we could write these organizations and say, would you send in the names of those you think most competent to do this work?

MR. BELLUSCHI: Don't you think the Post Office Department would want to say that, in order to allay criticism which will come from some, they had relied on the advice of the Fine Arts Commission which, after all, is one of our functions.

MR. ROBERTSON: By all means. I do not think the Post Office wants to set itself up as having any--

MR. BELLUSCHI: It would be better all around. So in the end it is the Fine Arts that would have the onus of selecting them.

CHAIRMAN FINLEY: If we wish to have an alibi, we can invite suggestions from these large artist organizations.

MR. BELLUSCHI: But it should be not advertised, should not be made public, the names given to the Commission, because if we reject someone they might feel that we have committed an injustice.

MR. NEILD: The jury who selects the names.

MR. BELLUSCHI: That is right.

MR. NEILD: That should be kept quiet.

MR. BELLUSCHI: Selection of the names of the artist, 20 or 30 or whatever number.

MR. NEILD: The names of the jury that makes the award should be known.

MR. BIDDLE: They should be.

CHAIRMAN FINLEY: Who would be the best persons to select for the jury? Would you feel that artists themselves are the most qualified?

MR. PEETS: Architects.

CHAIRMAN FINLEY: And painters and sculptors?

MR. BELLUSCHI: I assume that on the jury there should be some representative of the Post Office.

CHAIRMAN FINLEY: Oh, yes.

MR. BELLUSCHI: And perhaps the Bureau of Engraving, from the technical point of view. But the majority, of course--if the program is well written, I think the technical parts ought to be taken care of--the majority should be artists so that, since the subject matter having been decided, the awards will be on esthetic grounds--

MR. BIDDLE: The jury should include artists and other qualified persons.

MR. BELLUSCHI: This sounds like a--

MR. BIDDLE: I think so, because I think if they are all artists, they may kick but I think artists would be perfectly happy to have a certain number of eminent museum directors, critics and artists.

MR. HUDNUT: Artists and qualified persons.

MR. BELLUSCHI: That is right; our critics are not artists.

CHAIRMAN FINLEY: There are well-known critics who make a specialty of stamps, and they know a good deal about them.

MR. PEETS: A couple of architects would do no harm. Who would be a good person to have?

MR. CAEMMERER: Mr. Lindquist.

MR. ROBERTSON: I know him well, yes. He would be good.

How big a jury would you have in mind?

CHAIRMAN FINLEY: Not very big.

MR. BIDDLE: A dozen is enough.

CHAIRMAN FINLEY: Too big.

MR. HUDNUT: Five.

MR. BELLUSCHI: Seven at the most. Five would be better.

MR. BIDDLE: Doesn't act awfully quickly, though.

CHAIRMAN FINLEY: Don't you think a smaller group could work more easily?

MR. BIDDLE: I was thinking of the prestige element.

CHAIRMAN FINLEY: We want a good stamp; that is what we are working for, not the prestige of anybody on the jury.

MR. BIDDLE: You get a better stamp if you have a jury with prestige, though.

MR. BELLUSCHI: Suppose in one case there would be three artists; it is conceivable that three persons might have enough courage to decide on a really outstanding design without being too afraid of the reaction of the public.

MR. HUDNUT: Not a bad idea to have the chairman of the jury not an artist, assuming he is an intelligent man and listens to the arguments of the four artists.

That was the case with us. Frederick Delano was chairman of the jury and he knew very little about architecture but he was pretty able to decide when we got to two and two and had to have the deciding vote.

CHAIRMAN FINLEY: I should think if you had five you would have a representative of the Post Office and a representative of the Bureau of Engraving and say, a sculptor, a painter, and then a chairman who is not an artist but who knows something about stamps and their design.

MR. BELLUSCHI: A critic.

MR. CAEMMERER: One of the stamp men.

CHAIRMAN FINLEY: Yes.

MR. BIDDLE: An industrial man would be a splendid man, such as Loewy.

CHAIRMAN FINLEY: Or somebody like Arthur Houghton who knows a good deal about design, people of that sort, that have spoken and written about it.

MR. BELLUSCHI: Lewis Mumford would be a good chairman or Lorry.

MR. FELLERS: The Bureau of Engraving and Printing just called back and they can have the contest themselves and pay for the winning design but this is the situation, that they cannot advance any money for any special committee to do that work for them. It must be done by them.

CHAIRMAN FINLEY: Could they pay as much as \$1,000?

MR. FELLERS: They can pay as much as \$1,000. I asked that specifically and they said, yes.

MR. BELLUSCHI: That is all that is needed. They could conduct it.

Would they reject the advice of the Commission?

MR. FELLERS: No. I am sure that they would be glad to have your committee pass on it. That is what they would want to do, I am sure.

MR. ROBERTSON: This meshes entirely. Unless it meshes into the Art Commission it loses much of its value.

CHAIRMAN FINLEY: Certainly. It would be conducted by the Bureau at the invitation of the Post Master General and with the advice of the Commission of Fine Arts to organize the competition and we would suggest a jury to you and the names of the artists to be invited.

MR. BIDDLE: There is one further thought. Did I understand you to say that they could pay as much as \$1,000?

MR. FELLERS: That is right.

MR. BIDDLE: Under those conditions or circumstances you could afford to have first, second and third prizes and you could get a great many more outside artists than who would be anxious to compete.

CHAIRMAN FINLEY: You might be able to use the other designs.

MR. BIDDLE: They don't have to use them. They just give prizes.

MR. BELLUSCHI: I am just thinking out loud. If you pay for the time, say a nominal sum, they the second and third prizes would have a little less value.

MR. BIDDLE: This \$1,000 has to cover the 20 that compete?

MR. CAEMMERER: Just the winner.

MR. BIDDLE: Just the winner. Yes.

MR. HUDNUT: George, I think just as a footnote to that, if you have really top notch artists competing it is a good idea not to have a second and third prize because a really good artist would just dread having second prize. That is the one thing he does not want.

MR. BIDDLE: That is not true. It is not true.

MR. HUDNUT: I would not like to have Belluschi get first prize and me get the second.

MR. BIDDLE: Among artists--

MR. HUDNUT: I would go out and shoot myself, I think.

CHAIRMAN FINLEY: I think it would be better to pay for the one design and use that on the stamp. As to the rest of them, give them \$100 to cover their time.

MR. BIDDLE: I am positive you could get more artists to compete if there were three prizes rather than just one.

MR. FELLERS: He is not so sure that they could advance each of the 20 \$100 as a working fund.

CHAIRMAN FINLEY: That might be difficult for him to do.

MR. FELLERS: There may be legal difficulties in doing that but they could, maybe, award a contract to purchase the one that was selected by the committee.

CHAIRMAN FINLEY: Could he accept any funds if they were given to him?

MR. FELLERS: That is another angle that would have to be looked into.

MR. BELLUSCHI: That would be rather important because I think there are enough agencies--I am thinking of the Museum of Modern Art, or some foundation such as the Rockefeller, which are interested in the arts--they might contribute; and if there are no legal obstacles, they might want to contribute a sum, a small sum.

MR. FELLERS: I do not know whether the Bureau of Engraving and Printing could accept donations and pay them out like that or not. But I see no reason why the committee could not accept from outside sources.

MR. ROBERTSON: Well, I think we have enough information at least to get started on. It is very interesting. I appreciate your coming over and we will get to the Postmaster General as soon as we can. If we do this, we want to do it promptly. No matter how fast we work, it is still going to take a long time. After we get the design, there is a matter of getting into production.

CHAIRMAN FINLEY: Why don't you telephone me at the National Gallery, or let Mr. Caemmerer at the Fine Arts Commission know what the Postmaster General's reaction is.

MR. ROBERTSON: We will keep in touch with you.

CHAIRMAN FINLEY: If you decide you do want a competition, we know you can pay for the winning design. What might then be necessary would be to get a little cash from some other source for the expenses of the competition and for the travel expenses of the jury.

MR. ROBERTSON: Then we have to pick up some kind of an organization to manage it that is not too cumbersome.

MR. CAEMMERER: The Bureau will attend to that, will they not, if they are going to conduct the competition?

MR. FELLERS: They could or would conduct the competition.

MR. ROBERTSON: They have not been here. We want to be sure that they know what they are getting into.

(Whereupon, at 3:45 p. m., the conference was concluded.)

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From Mr. Lloyd Goodrich

October 5, 1953

To Members of the Committee on Government and Art:

Report of the Advisory Panel

The Committee on Government and Art was formed in 1948 by a group of national art organizations to consider governmental activities in the fine arts, and possible methods of improving them. The Committee consists of three delegates from each of twelve of the largest national art organizations, representing museums, artists' associations, architects, designers, decorators, educators, art patrons, and others. Each of these organizations officially agreed to participate in the Committee and appointed its own delegates, so that the Committee is the broadest and most representative ever formed in this country to consider the relation of government and art. In 1950 the Committee approved the draft of a Resolution, to be presented to the President of the United States, requesting him to appoint a commission "to consider the whole question of the Government's relation to art, to study existing governmental agencies and methods, and to submit recommendations for their improvement," and suggesting that the commission "be made up of leaders in the art world -- museum officers, art educators, architects, painters, sculptors, graphic artists, designers, and informed laymen -- and that its membership should be broadly representative of all leading tendencies and schools of thought." This Resolution was officially approved by all the organizations composing the Committee; and it was also endorsed by 229 other art institutions throughout the country, including most of the leading museums, artists' associations, and college art departments. From its inception the Committee has done its utmost to insure that this important public project should represent all artistic professions and the chief tendencies in the art world.

In January 1951, before the Resolution had been presented to President Truman, the Commission of Fine Arts in Washington secured the authorization of the President to have the Commission undertake a study of governmental art activities and agencies, as originally proposed by the Committee on Government and Art. At the Committee's request, the Chairman of the Commission, David Finley, formed an Advisory Panel of Experts to "give advice and assistance" to the Commission in its study. This Panel consists of representatives of each of the twelve national organizations composing the Committee on Government and Art, officially appointed by each organization. On May 22, 1951, a joint meeting of the Commission and the Advisory Panel was held in Washington. However, although several requests were made to the Chairman of the Commission to hold further joint meetings, none was called; and although the members of the Panel were promised an opportunity to read the draft of the Commission's Report before its final adoption, no such opportunity was given. Definite written proposals regarding the function and makeup of the Commission of Fine Arts, adopted unanimously by the

Panel and transmitted to the Chairman of the Commission in February 1953, were not included in the final report. In view of these circumstances, all members of the Panel sent a statement to the Chairman of the Commission, dated May 15, 1953, to the effect that they wished to go on record as stating that the forthcoming report did not necessarily represent their opinions, viewpoints or recommendations, nor those of the Committee on Government and Art, nor necessarily fulfill the objectives for which the Committee was formed, and for which its Resolution to the President was approved by its twelve component organizations and by 229 other art institutions. The statement also said that when the Commission's Report should be received the Panel would give it careful study, and if it should not represent their views, they would so report to the Committee on Government and Art, and would recommend that the Committee consider other means to fulfill the objectives of the Resolution to the President.

The Commission's Report, "Art and Government," was submitted to the President on May 15, 1953, and made public on July 23, at which time copies were sent to all members of the Committee on Government and Art and the Advisory Panel. The Advisory Panel has given careful study to the Report and has discussed it by correspondence and at a meeting of the Panel on September 23. At this meeting it was unanimously agreed to submit the present report to the Committee on Government and Art.

The Advisory Panel believes that the Resolution to the President forms the basic statement of principles by which it should judge the Commission's Report, especially the following paragraphs of the Resolution:

"We believe that in these various functions the Government should have a considered and consistent policy, in accord with the position of the United States as a major nation, its contribution to world culture, and the creative ability of its artists, architects, designers, and craftsmen.

"We believe that in the design and decoration of public buildings and monuments, and in the selection of movable works of art, the services of the best available American architects and artists should be called upon.

"We believe that the works of American artists should be more extensively used in cultural exchanges with other nations. We are convinced that in the present international situation, such exchanges are essential to promote understanding among other peoples of America's cultural contributions....

"We believe that collections of art donated to the Nation by public-spirited citizens but without donation of funds to house and maintain them, deserve adequate maintenance and exhibition by the Government.

"We question seriously whether existing governmental facilities and procedures are adequate to attain the objectives set forth above, and we believe that these facilities and procedures should be subjected to thorough study with a view to their improvement."

In amplification of these basic principles, the Advisory Panel is agreed on the following:

We recognize the importance of art as a major factor in our national life and in our position among the nations of the world, and we believe that the art activities of our Government are of vital concern not only to the art world but to our whole people.

We believe that the primary purpose of governmental art activities should be, not that of subsidizing the art world nor supporting artists, but the use and procurement by the Government of the finest art for public purposes. We believe that under our political and economic system, the chief support of the American art world in the foreseeable future will continue to come from private sources, using the word private to include institutions and foundations established by individuals and corporations. We believe that, barring another major depression, any plan for large-scale governmental employment of artists is unrealistic. But we also believe that governmental art activities are important out of all proportion to the amount of funds going to artists or institutions, because of the public nature of such activities and the scale of the audience they reach, because they confer dignity on artistic creation in the eyes of the public and the world, and because they give art the social function it deserves in a democracy.

We believe that there are certain essential art activities which can be carried on only by the Federal Government, or which can be carried on better by it than by other agencies. The chief of these are: the architectural design of Federal buildings, and their decoration by painters, sculptors, designers and craftsmen; the design of Federal parks, exterior settings of Federal buildings, and Federal projects involving landscape architecture; Federal monuments; coins, medals, paper currency, and stamps; portraits, historical paintings and prints; pictorial records of military history by the armed forces; the maintenance and exhibition of collections of art belonging to the Nation; Federal educational activities in the field of art; and artistic exchanges with other nations.

We believe that all these essential activities should be continued, and wherever desirable and possible, on a larger scale. We believe that there should be a more active program for the decoration of Federal buildings, the erecting of monuments, and the procurement of movable works of art for public use. We believe in an increased program of international art exchanges. We believe that certain collections of American art given to the Nation, now inadequately housed and maintained, should be exhibited in a national museum of contemporary American art in Washington which would

supplement the great historic collections of the National Gallery of Art.

We believe that all governmental art activities should be governed by the highest artistic standards; that they should enlist the services of the best artists, architects and designers qualified to create art for public use; and that they should represent the broadest viewpoints consistent with high standards. We believe that in guiding and administering such activities, the best knowledge and experience of the art world should be drawn upon.

We realize that there are dangers in any governmental art activity. There is the danger of fostering an art of propaganda for the state, as in Soviet Russia or Nazi Germany -- a danger which seems remote in view of our democratic individualism and freedom of expression, and the many channels through which our artists can reach the public. There is the more probable danger of political influence, either in the form of censorship or of political considerations overriding artistic considerations. There is the very real danger of exclusive control of governmental art policies by either conservatives or modernists. The field of contemporary art is a highly controversial one, with many conflicting viewpoints. Even private and semi-public institutions find it difficult to steer a course through these troubled waters; and a government ultimately dependent on the approval of the electorate has even greater responsibilities and problems. Hence a fourth danger, the most common in governmental art of the past, here and abroad: that of official caution which recognizes only a lifeless official art and neglects more vital talents.

These dangers make it essential that governmental art policies represent the soundest and most informed opinion of the art world, the broadest possible viewpoints, and the widest scope for the individualism and diversity which are inherent in a democratic society. We believe that governmental art policies should be determined by bodies which are predominately professional (using the word in the broadest sense, to include not only artists, architects, designers, craftsmen, teachers, museum workers, and critics, but informed laymen and art patrons), which are free from political influence or control, and which represent the leading tendencies and schools of thought in the art world. We believe that the membership of such bodies should not be left to chance or to political or personal influence, but that the art world should be given a voice in nominating their members. There is precedent for this in the National Science Foundation Act of 1950, which provides that the President, in appointing the members of the National Science Board, governing body of the National Science Foundation, is requested to give due consideration to nominations by certain specified national scientific and educational organizations. In the case of art activities, it could be provided that the members of governing bodies be nominated by the leading national art organizations representing the various artistic professions. Whatever the exact system, the principle that the art world should be represented in such appointments seems

to us essential for the sound functioning of governmental art activities.

In the administration of the various governmental art activities, a basic problem is the choice between centralization and decentralization, between a single body with wide powers over all governmental art affairs, equivalent to a bureau or ministry of fine arts, and a number of independent agencies corresponding to the varying art functions of the Government. The advantages of the former would be increased prestige and importance for the fine arts in Government, greater efficiency, and more clearly defined authority; its chief drawback would be giving too much power to a relatively small body. The advantages of decentralization would be flexibility, wider scope for different viewpoints, and closer adaptation of the governing bodies to their particular functions. Existing governmental art activities are decentralized. There are obvious practical advantages in achieving reforms within the framework of existing agencies, rather than proposing a strong centralized authority which would be a more radical departure from present procedures. The Advisory Panel is not necessarily opposed to the idea of a central governmental art agency, if set up with proper safeguards against too arbitrary power; but on the whole we consider decentralization more practicable and more likely to achieve needed reforms.

However, we believe that within such a decentralized system, there should be bodies with adequate, clearly defined powers to determine and supervise artistic policies, these bodies to be genuinely representative of the art world, as stated above. We believe that if such bodies do not exist, they should be created; and that if they do exist but have not adequate powers or are not representative of the art world, these shortcomings should be corrected.

Coming now to the Report of the Commission of Fine Arts, the Advisory Panel is in full agreement with most of its major objectives. Many of its specific recommendations, we believe, leave no ground for differences of opinion, such as those for the restoration of works of art owned by various governmental departments and agencies, safekeeping of the Government's art collections in wartime, preservation for public use of historic sites, buildings and objects, removal of the temporary office buildings in Washington, etc. As to general objectives, we are in accord particularly with the recommendations for enlarged and improved activities in the areas of international art exchanges, decoration of Federal buildings, design of medals and stamps, recording of military history by and for the armed forces, adequate maintenance and exhibition of the Nation's art collections, and Federal educational activities in art. However, in a number of important areas we question whether the means proposed to attain these objectives are adequate to do so.

The Report is based on the principle of decentralization. "The Commission is opposed to efforts to create a Ministry of Fine

Arts or to combine in a single bureau art activities now carried on effectively in a number of Government agencies." (p. 5) But in covering these agencies and activities, the Report, with a few exceptions, does not propose the creation of new bodies to determine or supervise artistic policies, nor any considerable strengthening of such bodies as already exist, nor the creation of any bodies which would be genuinely representative of the art world. It does not even recommend any noticeable increase in the present authority and functions of the Commission of Fine Arts itself.

The Commission of Fine Arts was established, in the words of the Statute of 1910, "to advise upon the location of statues, fountains, and monuments in the public squares, streets, and parks in the District of Columbia, and upon the selection of models for statues, fountains, and monuments, erected under the authority of the United States and upon the selection of artists for the execution of the same. It shall be the duty of the officers charged by law to determine such questions in each case to call for such advice.... The Commission shall also advise generally upon questions of art when required to do so by the President, or by any committee of either House of Congress." Its functions are purely advisory; it does not initiate nor administer projects. In the case of most governmental art functions, it is not mandatory that the agencies charged with them should consult with the Commission on artistic matters; but this does apply to projects in the District of Columbia and to those carried out by the American Battle Monuments Commission; and it has become the custom for certain agencies to consult with the Commission after completion of designs. The Statute specifies that the Commission shall "be composed of seven well-qualified judges of the fine arts, who shall be appointed by the President." As at present constituted it consists of three architects, one landscape architect, one painter, one sculptor, and the Chairman.

The Report (p. 13-14) recommends that no change be made in the basic character of the Commission, that its functions shall continue to be of an advisory nature, that it shall not be made an administrative agency with large funds to administer, and that "such Government funds as are available for art activities should be disbursed by the official agencies to which these activities have been entrusted." The Report does not recommend any change in the present makeup of the Commission or in the present system of appointment of its members by the President. There is no recommendation that the Commission be enlarged, that its membership should represent more fully the various artistic professions, or that the art world should have a voice in nominating its members. In general, the recommendations constitute little if any increase in the present functions of the Commission, or in its functional relations with other agencies.

Since the Commission of Fine Arts is at present the chief primarily artistic agency in the Executive Branch of the Federal Government, and since the Report does not recommend any noticeable increase in its functions, nor the creation of other equivalent bodies, it is difficult to see in what respect the Report presents

the possibility of improvement in those governmental art activities with which the Commission is or may be concerned. It is the considered opinion of the Advisory Panel that the Commission of Fine Arts as at present constituted has not sufficient powers, budget or staff, and is not sufficiently representative of the art world, to effect any genuine improvement in these activities.

In its sections on the General Services Administration (p. 18-20, 43-46) the Report does not recommend any change in the present procedure by which this Administration is responsible for the architectural design and the decoration of Federal buildings throughout the country. As to the architectural design of public buildings -- one of the most important art activities of the Federal government -- the Report fails to make any recommendations. From the statement of the Director of the Design and Construction Division of the Public Buildings Service at the hearing of March 20, 1951 (p. 45) it is evident that the General Services Administration does not desire advice on architectural matters from the Commission, and it is also evident that the Commission is not prepared to attempt any change in this relationship. We believe that this conspicuous omission in the Report should be rectified by a study of governmental architectural activities carried out by an independent committee of architects and architectural authorities who are not part of the Executive Branch of the Federal Government.

The Commission's recommendations in regard to the General Services Administration relate entirely to the decoration of public buildings by sculpture, mural painting, mosaics, ceramics and stained glass. The Report recommends greater use of such decoration by the Administration. The Advisory Panel is in full accord with this recommendation. As to the selection of artists, at the hearing of March 20, 1951, and later in the Administrator's letter of April 2, 1951, to the Chairman of the Commission of Fine Arts, the Administration definitely requested the Commission to establish a procedure by which the Commission would suggest the names of artists to decorate public buildings. The Commission's recommendation on this point is as follows: "The Commission recommends that the General Services Administration consult, as at present, with the Commission of Fine Arts, in the choice of proposed decoration of public buildings and in the selection of artists best qualified for executing the work. The responsibility for selecting artists to execute work under contract for the Federal Government should, in the first instance, rest with the Government agency concerned. When the agency submits the names of artists and examples of their work to the Commission of Fine Arts, the Commission is prepared to advise as to the competence of the artist to execute the work under consideration. The Commission does not wish, however, to be put in the position of selecting the artists from an official list or of compiling and maintaining a list of artists competent to do such work. The very existence of such a list, carrying the stamp of official approval, would subject the Commission to the charge of favoritism and would substitute a bureaucratic

function for the independent, critical judgment which the Commission should be prepared to give as specific cases are brought to its attention for advice."

It is to be noted that in spite of the General Services Administration's request for advice in the selection of artists, the Commission declines to accept this responsibility, placing the primary responsibility for such selection upon the General Services Administration, and agreeing only "to advise as to the competence of the artist to execute the work under consideration" when the artist's name and examples of his work are submitted to the Commission. In our opinion there is no hope for enlargement and improvement in the decoration of Federal buildings if the Commission declines to assume responsibility for selecting artists, and if there is no artistic body within the General Services Administration qualified to give advice on this problem. Some agency has to take the responsibility, and such an agency should possess the fullest possible knowledge of the work of American artists and their qualifications for executing public commissions. Such an agency would have to keep records, information, photographs, etc., on the work of artists, as does any other institution charged with responsibility for dealing with contemporary art. (We presume that this is what the Report means by "an official list.") And such an agency should be prepared to take criticism on the grounds of supposed favoritism, as does any other institution charged with such responsibility. In our opinion the solution of this problem, one of the most difficult in all governmental art, does not lie in shifting responsibility to those without special qualifications for exercising it, but in giving this responsibility to a body representing the best and broadest knowledge and judgment of the art world.

One of the most important and difficult problems is that of competitions and/or commissions as means of selecting the most qualified architects, artists and designers for governmental work. The Report's only contribution toward the solution of this problem is, in its recommendations regarding the General Services Administration: "The Commission also hopes that an occasional opportunity may be given to select the architect, painter, and sculptor by means of competition and in this way to discover new and promising talent for the execution of such projects." We feel that this problem deserves fuller study and a more clearly defined policy than the foregoing.

In the field of international exchanges of exhibitions, the Report (p. 15 and 20-23) strongly recommends a much more extensive program for such exchanges than at present. With this the Advisory Panel is completely in accord. To carry out such a program, the Report recommends that an office should be established in the National Gallery of Art for the exchange of art exhibitions between this and other countries, funds for this purpose to be made available to the National Gallery of Art by the Department of State or by Congressional appropriations. "The National Gallery, in turn,

should organize, or contract with competent museums and organizations, such as the American Federation of Arts, to organize exhibitions to be sent abroad. The office should also be provided with funds to bring to the United States official exhibitions from other countries when funds are not available from private sources."

The Report makes no provision for any committee or other body representative of the art world, even in an advisory capacity, in carrying out this vital governmental art activity, and it is evident that the overall artistic policies of the proposed office would be determined by the National Gallery of Art. The Advisory Panel believes that no single museum should be given such power in one of the most important international cultural activities of the Federal Government, and that this activity should be guided by a broadly representative body of leaders in the art world.

The Report recommends (p. 15-16) the enlargement of the services of the National Collection of Fine Arts; an objective with which the Advisory Panel is in general agreement. The Report recommends that the National Collection should become an active museum of contemporary art and particularly American art, carrying on a program of purchasing and acquiring works by contemporary artists, organizing and circulating exhibitions, bringing out publications, color reproductions, etc. The artistic policies of this program would evidently be controlled by the administration of the National Collection of Fine Arts and by the Smithsonian Art Commission, although the latter is not mentioned. At present the Smithsonian Art Commission, under the Board of Regents of the Smithsonian Institution, is the only policy-making body for the National Collection of Fine Arts. Its actual duties are limited to meeting once a year and deciding what works of art, chiefly gifts, shall or shall not be accepted by the Collection. Its members are appointed by the Board of Regents of the Smithsonian Institution, but in actual practice the Smithsonian Art Commission itself votes on new members and recommends them to the Regents, who officially appoint them; in other words the Commission is actually a self-perpetuating body, whose members serve until retirement. There is at present no provision for giving the art world a voice in nominating its members. The Report does not recommend any change in the makeup of the Smithsonian Art Commission by which it might become a broader representative body with special experience and knowledge in contemporary American art, which could supervise the important and controversial program proposed. The only reference to this problem is: "We take it for granted that, in the formulation of its programs, the Director of the National Collection of Fine Arts will seek competent professional advice from societies of artists and recognized museums of fine arts."

The above are some of the most important points on which we feel that the Report is inadequate. We shall not attempt here to discuss in detail other aspects of the Report, since they will be considered at the forthcoming meeting of the full Committee on

Government and Art. Regarding the Report in general, we say again, we are in full agreement with many of its large objectives, but we do not believe that its recommendations are adequate to attain these objectives. In our opinion the Report is more in the nature of a survey of existing governmental art agencies and procedures than a considered, fundamental plan for their improvement. With a few exceptions, its recommendations go little beyond existing procedures; and even the few new procedures proposed, in our opinion, have serious defects. In all these respects, the Report compares unfavorably with the Report of the Royal Commission on National Development in the Arts, Letters and Sciences in Canada, published in 1951.

We have not attempted to discuss the sections devoted to other arts than the visual arts, since the Committee on Government and Art is concerned primarily with the latter. However, we wish to say that we do not consider that the Commission of Fine Arts is particularly qualified to carry out a study of other fields than the visual arts, and we consider that its Report in these areas does not approach the completeness of that of the Royal Commission's Report of 1951.

It is the unanimous opinion of the Advisory Panel that the Commission's Report does not fulfill the objectives for which the Committee on Government and Art was formed, and for which its Resolution to the President was approved by the twelve national organizations composing the Committee, and by 229 other art institutions throughout the country.

